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JOSEPH BONNET

HISTORICAL ORGAN-RECITALS

IN SIX VOLUMES

VOL. II

Johann Sebastian Bach
(1685-1750)

Fifteen Pièces for Organ

Collected, Edited, and Annotated by
JOSEPH BONNET
Organist of St. Eustache, Paris
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à l'École César-Franck

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To Dr. WILLIAM C. CARL

PREFACE

The biographies of J. S. Bach are numerous and well known. Some excellent works, amongst which are "L'Esthétique de J. S. Bach", by André Pirro, and "Bach le Musicien-Poète", by Albert Schweitzer, having been devoted to the general study of his esthetics, we shall consider here only the pieces represented in this volume.

CHORALE PRELUDES.—The chorale was a liturgical chant borrowing its inspiration from the people's soul, to idealize it mystically. The organ, taking for its theme the liturgical melody as given, plays a prelude to the chant. These organ-preludes, really small oratorios without words, form a mystic commentary replete with a meaning suggested by the absent words. In several of these pieces Bach borrowed his finest inspirations from the popular canticles of the middle ages and the hymns of the Roman Church.

As regards their style of treating the chorale for organ, we notice three general modes in the works of the masters of that time:

(1) The melody of the chorale remains as *cantus firmus* in the soprano, or in the alto, or tenor, or bass; and, without being modified, it is surrounded by motives taken from itself.

(2) The melody of the chorale is "figured," that is to say, interrupted, extended, or abbreviated, by means of ornamentation.

(3) The melody, or fragments of the melody, may serve as the theme for a fantasia or a fugue.

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NOTES

In dulci jubilo. Melody of a sacred Christmas berceuse of the Middle Ages.

Wir glauben all' an einen Gott (*We all believe in one God, Creator.*)—This piece (familiarly called the Giant) is treated according to the third of the above modes. The first phrase of the melody of the chorale is taken as the theme. Bach desired here to symbolize the truth; for this he has introduced a characteristic movement in the bass, which, by its firmness and force, punctuates the chorale. The character of this ascending bass proceeding by disjointed movements evokes in the mind of the listeners the steps of a giant.

O Lamm Gottes, unschuldig (*O guiltless Lamb of God.*)—This monumental composition comprises three versets in which the liturgical melody is sung, at first, by the soprano, then by an inner voice, and lastly by the pedal, which affirms it with an authority all the more imposing because it had until then kept silence.

In the first two versets animated and varied contrapuntal figures, wherein the theme appears in diminution, are entwined around the *cantilena*. The third is reinforced by melodies declaimed with greater breadth, in which every detail of the suppositious text is set forth. A pathetic motive, repeated in all the voices, brings to mind the burden of the sins of mankind under which the Saviour succumbs. A descending chromatic figure, ending with a cry of anguish, plaintively typifies the thought; "Without Thee we were lost indeed." But at the conclusion, "Dona nobis pacem," the rising and falling scales recall the angels ascending and descending on Jacob's ladder, and the work ends with an upward soaring into the light.

In Dir ist Freude (*In Thee is Gladness.*)—To express the full joyousness of this chorale, Bach builds up his Prelude on a chaconne-movement which invests a carillon-theme continually repeated in the bass—the sole distinguishable motive, of which the other parts are merely a murmured echo. The melody of the chorale itself disappears in its vibrations, although present in the voices which repeat it in fragments which, at first, seem as if hummed by a congregation hastening out of the church whence the tones of the organ still issue to keep time with their steps, and then stream away eager for pleasure across the square, over which the sound of bells in full peal is now ringing.

O Mensch, bewein' dein' Sünde gross (*O man, bemoan thy fearful sin.*)—In this masterwork Bach sets forth the pathetic mystery of the redeeming Passion; it expresses at once the anguish of man overwhelmed in repentance, and that superhuman agony that redeems a sinful world. The close of this sublime number is prolonged on poignant harmonies evoking the picture of Christ hanging for hours on the cross.

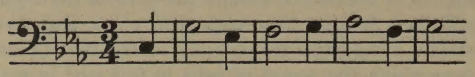
Aus tiefer Noth (*From depths of woe.*)—The admirable melody of this chorale of Gregorian origin comprises five versets harmoniously counterpoised. Bach, doubtless led thereto by some mystic conception, increased them to seven by repeating the first two.

In the working-out of the chorale six parts are engaged, four on the manuals and two on the pedal, forming a polyphonic structure unique in amplitude of proportion and intensity of feeling. Each verset of the *cantus firmus*, before being taken up by the higher of the two pedal-parts, is repeated in incessant variations by the other five voices, which mingle in a never-ending plaint. Here the very complexity is a marvel of expression, and this chaos is a symbol; a tragic chorus of groans and wails rises out of the abyss where the whole of sinful humanity is lamenting its fate.

Toward the close of this profoundly moving work, Bach brings in a rhythmic motive which he ordinarily reserves for the expression of joy, and which here makes manifest that blissful peace inspired by faith in Divine mercy. "Quia apud Dominum misericordia et copiosa apud eum redemptio."

Passacaglia et Thema fugatum.—The names Passacaglia and Chaconne are applied to measured composition in triple time constructed upon a basso

ostinato; this latter does not necessarily remain in the bass, in the primitive form, but may pass over to the other parts and into related keys. Upon the theme of this Passacaglia by **Bach**:



a theme found still earlier in the works of the French organist **André Raison** (see **Guilmant**, "Archives des Maîtres de l'Orgue," Vol. II, page 37), there flourish, like branches of the tree of Jesse, twenty variations crowned by a fugue on the same theme.

Sonata (in trio-form) in D minor (No. 3).—Bach's aim in composing his six sonatas for organ was to make his son, Wilhelm Friedemann, an accomplished organ-virtuoso. As a good father (and an expert in the matter) he chose a type of difficulties whose mastery would give the virtuoso the key to all the problems of organ-playing. Therefore, he did not hesitate to select the form of the Trio for two manuals and pedals. This species of composition gives an equal amount of technical work to each hand and to the feet, and obliges the player to acquire, in the midst of the most delicate complications, that independence and clarity which form the touchstone of organ-playing.

But, while there is nothing in organ-literature more difficult of execution than these sonatas, it must be added that they are full of musical charm and poetry. The third, in D minor, is one of the most perfect.

The "Adagio e dolce" of this Sonata was later transcribed by Bach himself for clavichord, violin and flute; therefore it happens that this piece turns up again in a triple concerto by the Master for said instruments.

Pastorale.—This work is hardly known, and very seldom performed. It is imbued, nevertheless, with an exquisite poesy and a charmful simplicity. The ensemble of these four movements presents a happy contrast of impressions and colors; it forms a vivid evocation of the Christmas spirit.

Fantasia and Fugue in G minor.—In the Fantasia, of a highly dramatic character, recitatives, entreaties, and the most audacious harmonic progressions, are opposed one to the other amidst a formidable unloosing of sonorous resources. The Fugue contrasts with the Fantasia by the uninterrupted flow of its virile good humor. The wonderfully clean-cut subject of this splendid piece was already famous, and had been set for a student-theme, some years before the Fugue appeared.

Fugue in G minor.—This piece, generally called the "Little" G minor Fugue in contradistinction to the preceding, is one of the most delightful to be found among Bach's works.

The Master, throwing off the fetters of scholastic rules, abstains from a mutation in the answer, and thus quite rightly avoids deforming the shapely figure of the subject.

This fugue gathers and grows like a Spring song; each voice is a garland of roses.

Prelude and Fugue in D major.—In this pompous Prelude there is somewhat of the majesty of the French Overture; the Fugue is a piece whose clarity and brilliance of movement remind one of a joyous fanfare.

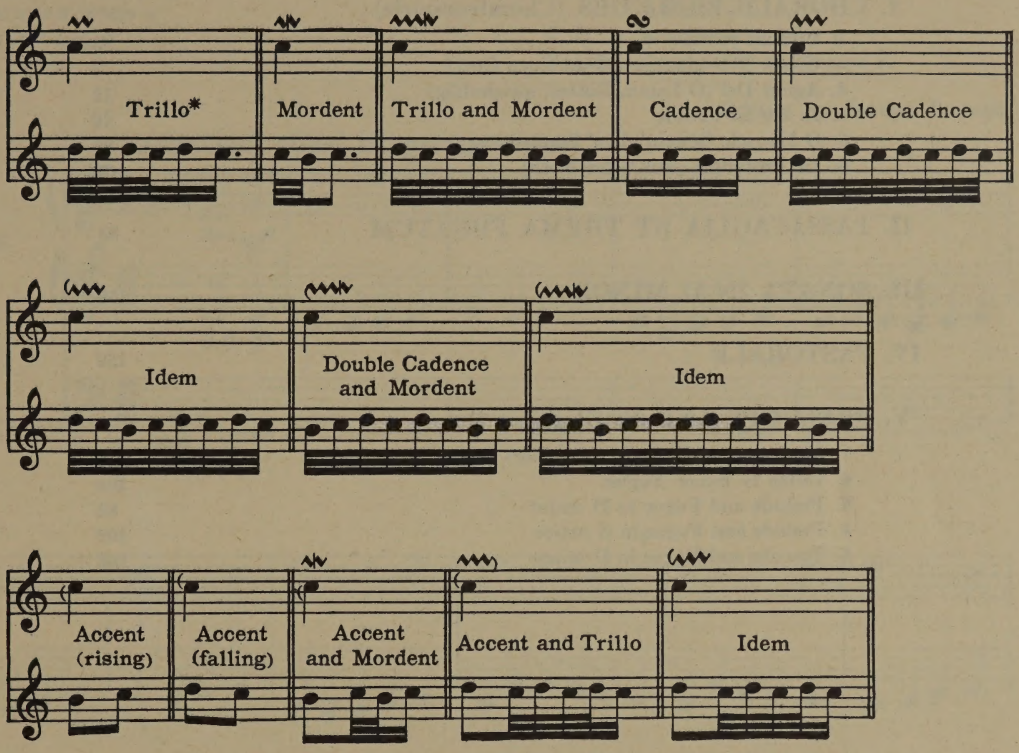
Prelude and Fugue in G major.—Like the Passacaglia, and the Fantasia and Fugue in G minor, this Prelude and Fugue in G major belongs to the mature master-period of J. S. Bach.

Despite the direction "Vivace" placed at the head of the Prelude, this latter should not be played too rapidly. It was Bach's intention to indicate vivacity and vigor of interpretation, rather than an exaggerated rapidity of movement.

Toccata and Fugue in D minor.—This piece belongs, like the Prelude and Fugue in D major, to Bach's first period. Here the influence of Buxtehude is evident. The Toccata is conceived in a picturesque style, replete with brilliant rhythms; its graphic style recalls continually and in most extraordinary fashion that of the Czimbalum.

ORNAMENTS

For the explanation of the ornaments we give below the tableau inserted by Johann Sebastian Bach himself in his "Clavierbüchlein," written for his son Friedemann.



* Trills are also indicated in Bach's works by the following signs: *t tr*

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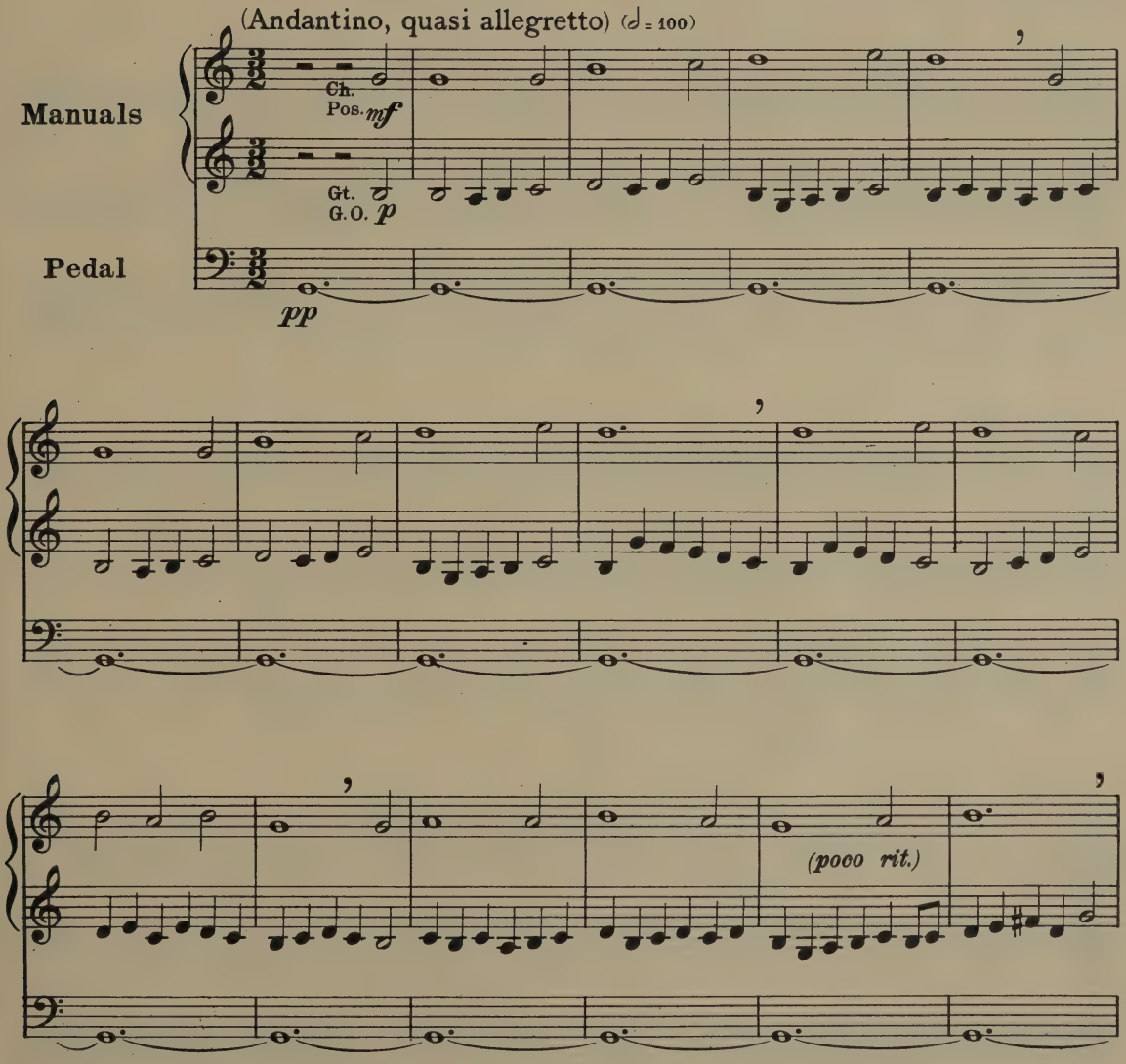
In dulci jubilo

Christmas Song

Swell: Flutes 8′ and 2′
Great: Gedeckt 8′, Flute 4′
Choir: Clarinet 8′, Flute 4′
Pedal: Soft 16′ and 8′

Récit : Bourdon 8 et Flageolet 2
Posit. : Cromorne 8 (ou Clarinette 8) et Flûte 4
G. O. : Bourdon 8 et Flûte 4
Pédale : Soubasse 16 et Bourdon 8

Edited by Joseph Bonnet



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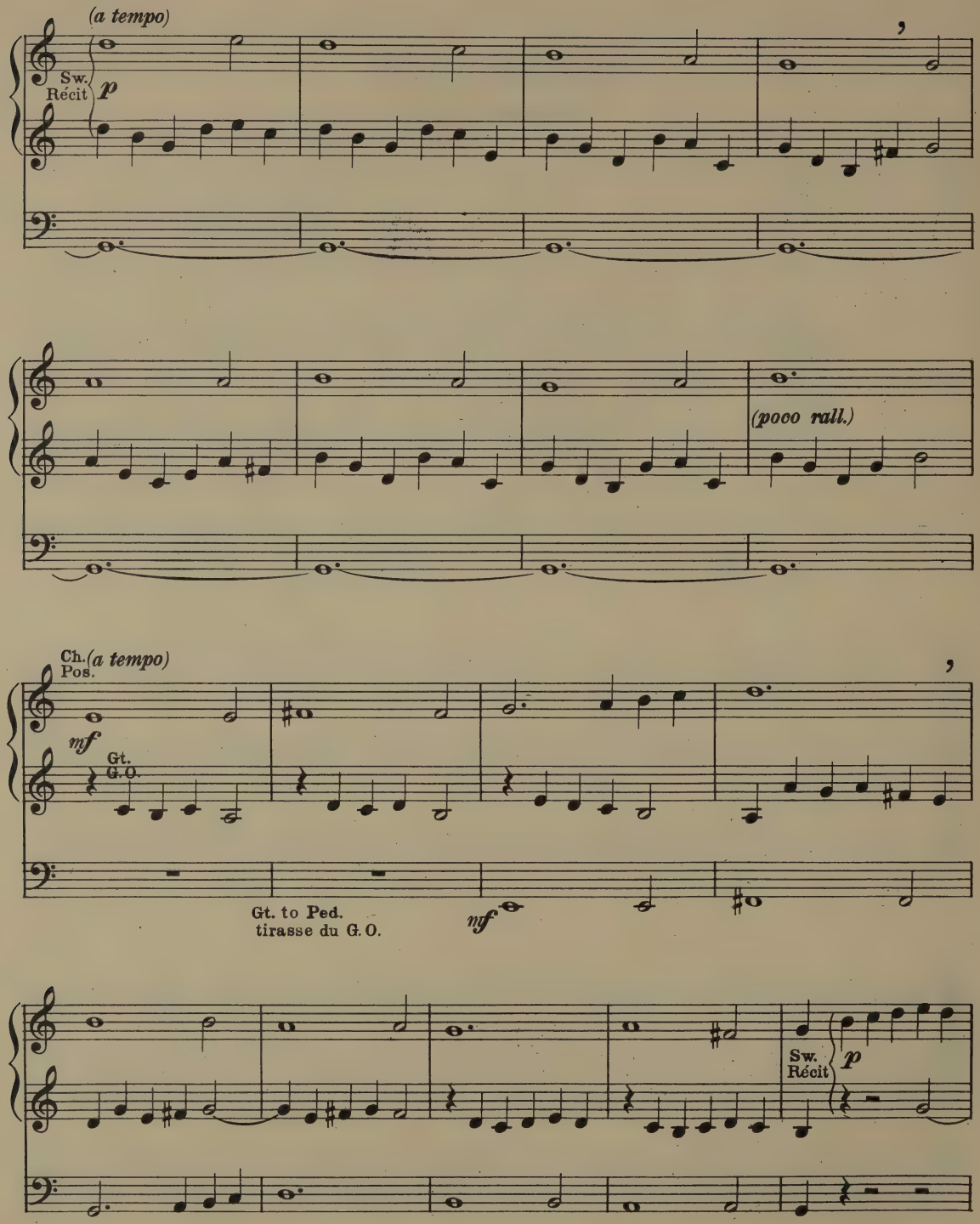
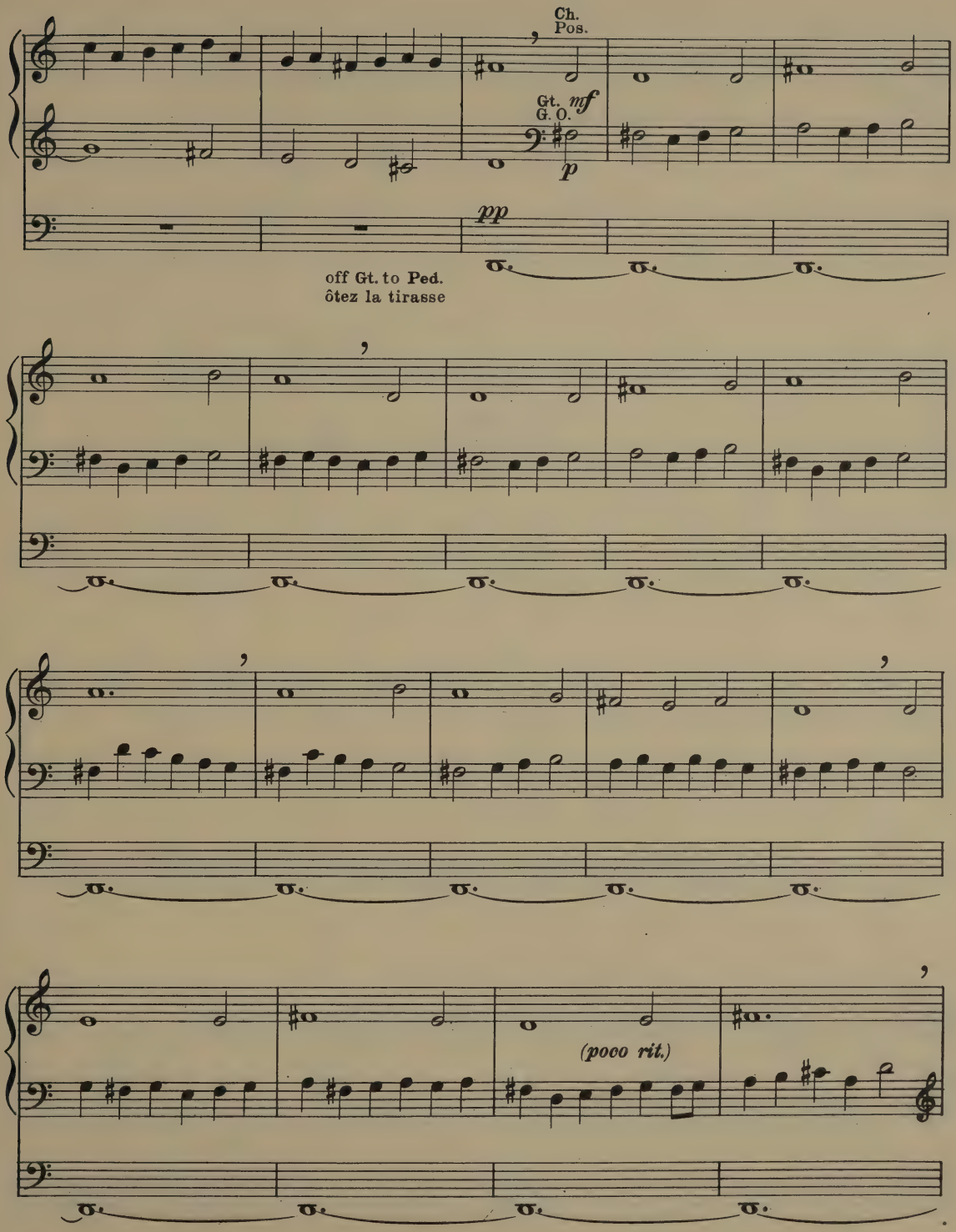
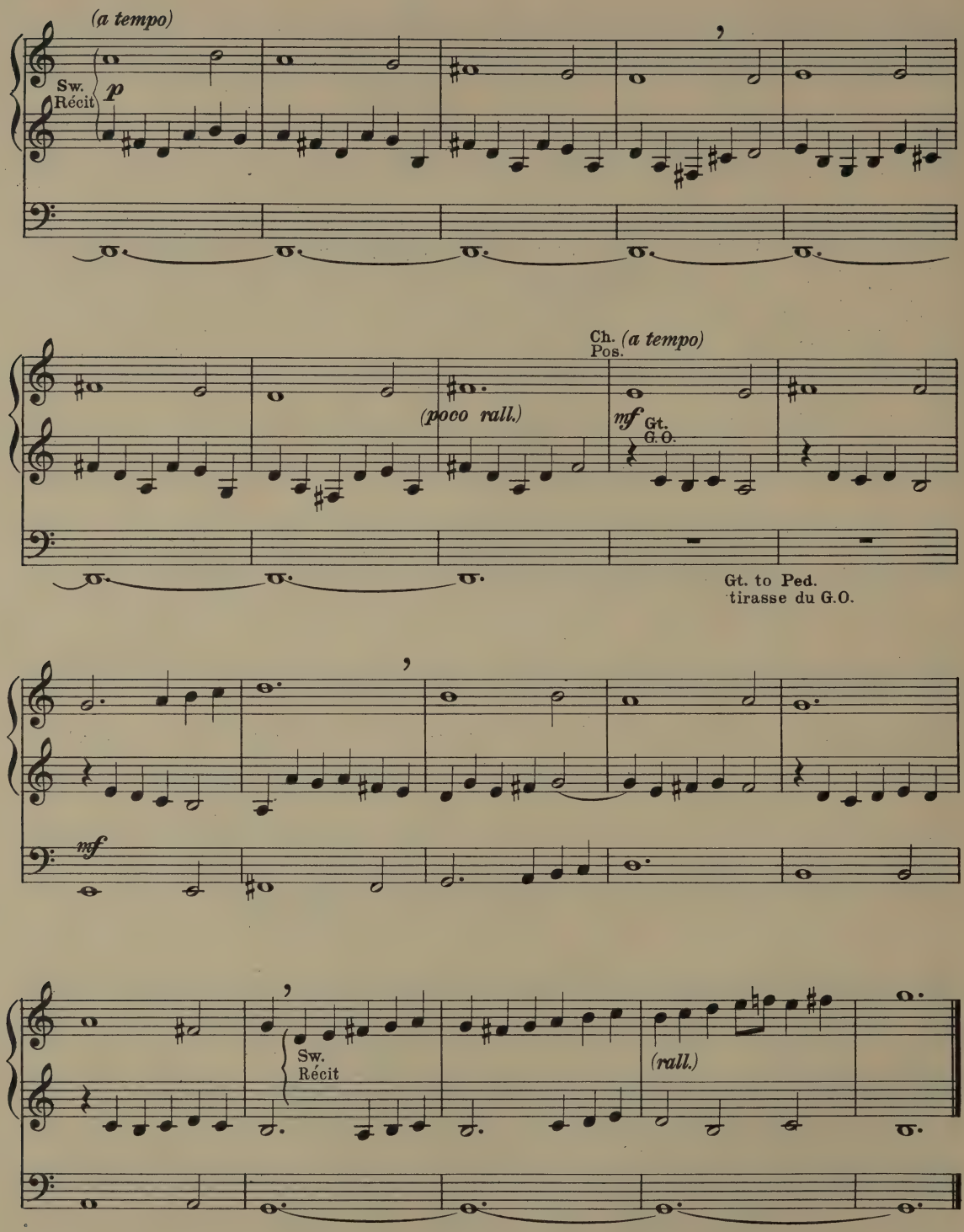

(a tempo)
Sw.
Récit
p
(pooo rall.)
Ch.
Pos.
(a tempo)
mf
Gt.
G.O.
Gt. to Ped.
tirasse du G. O.
mf
Sw.
Récit
p


Ch.
Pos.
Gt. mf
G. O.
p
pp
off Gt. to Ped.
ôtez la tirasse
(pooo rit.)


(a tempo)
Sw.
Récit
p
(poco rall.)
Ch.
Pos.
(a tempo)
mf
Gt.
G.O.
Gt. to Ped.
tirasse du G.O.
mf
Sw.
Récit
(rall.)

Credo

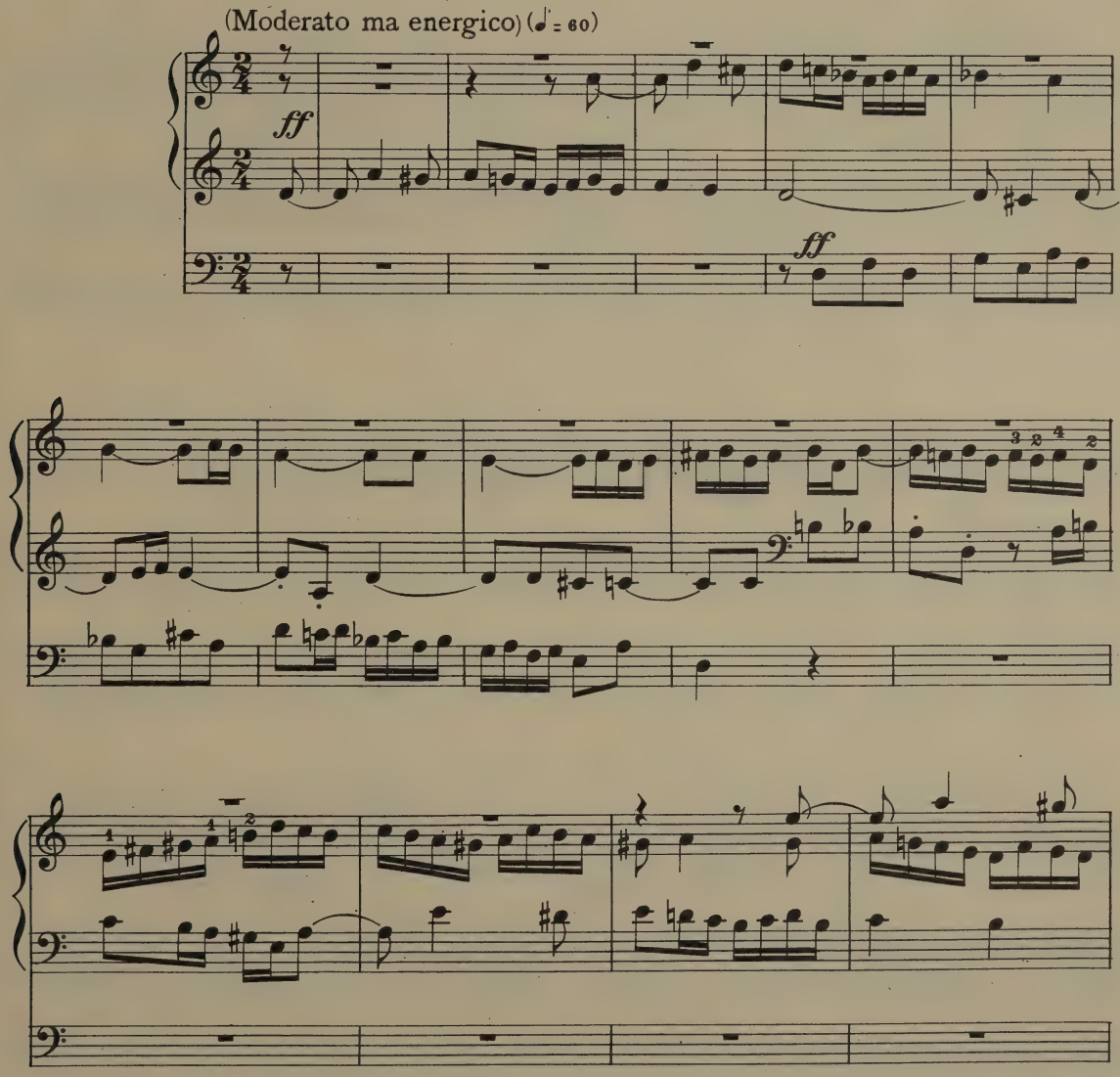
Wir glauben all' an einen Gott, Schöpfer_

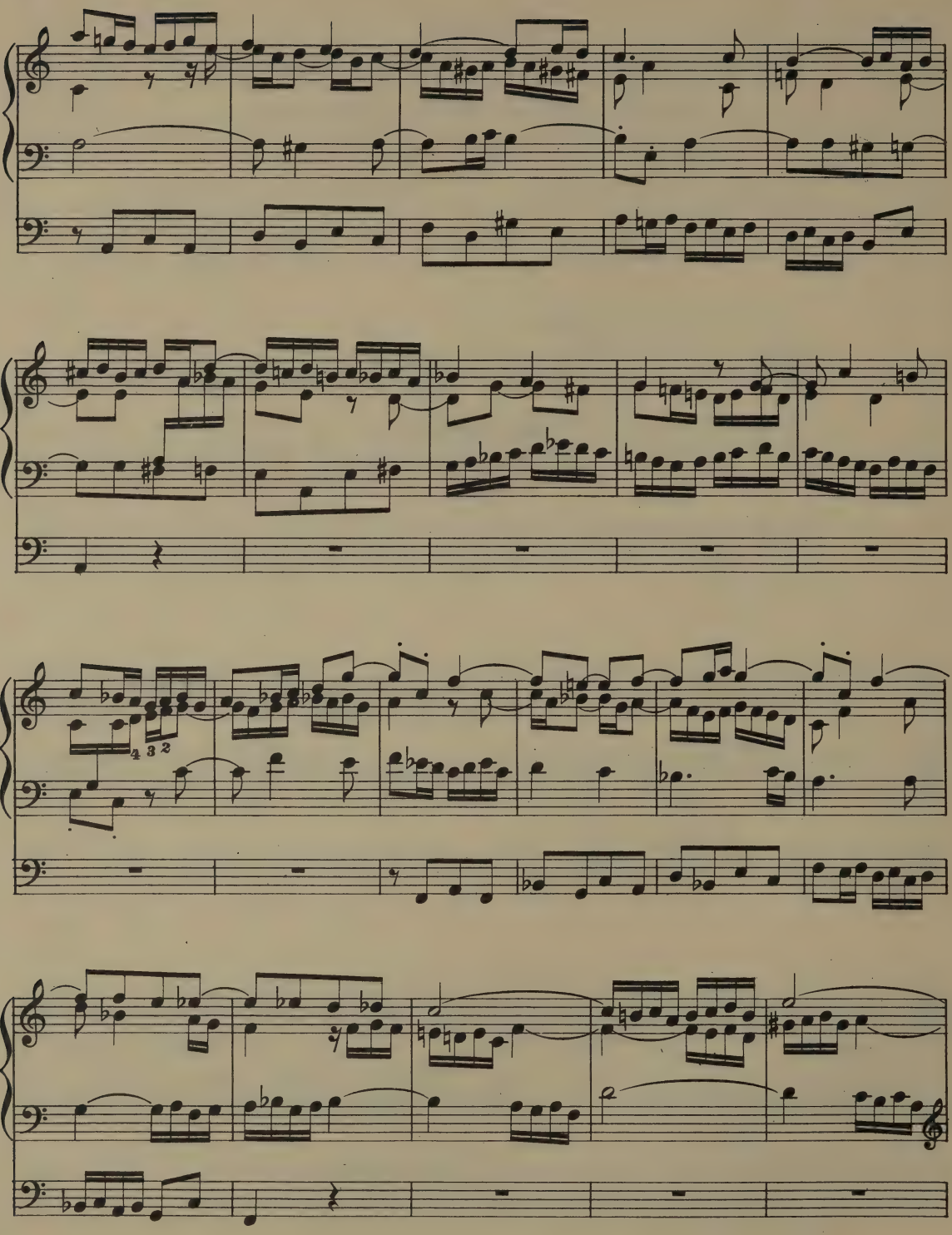
We all believe in one God, Creator

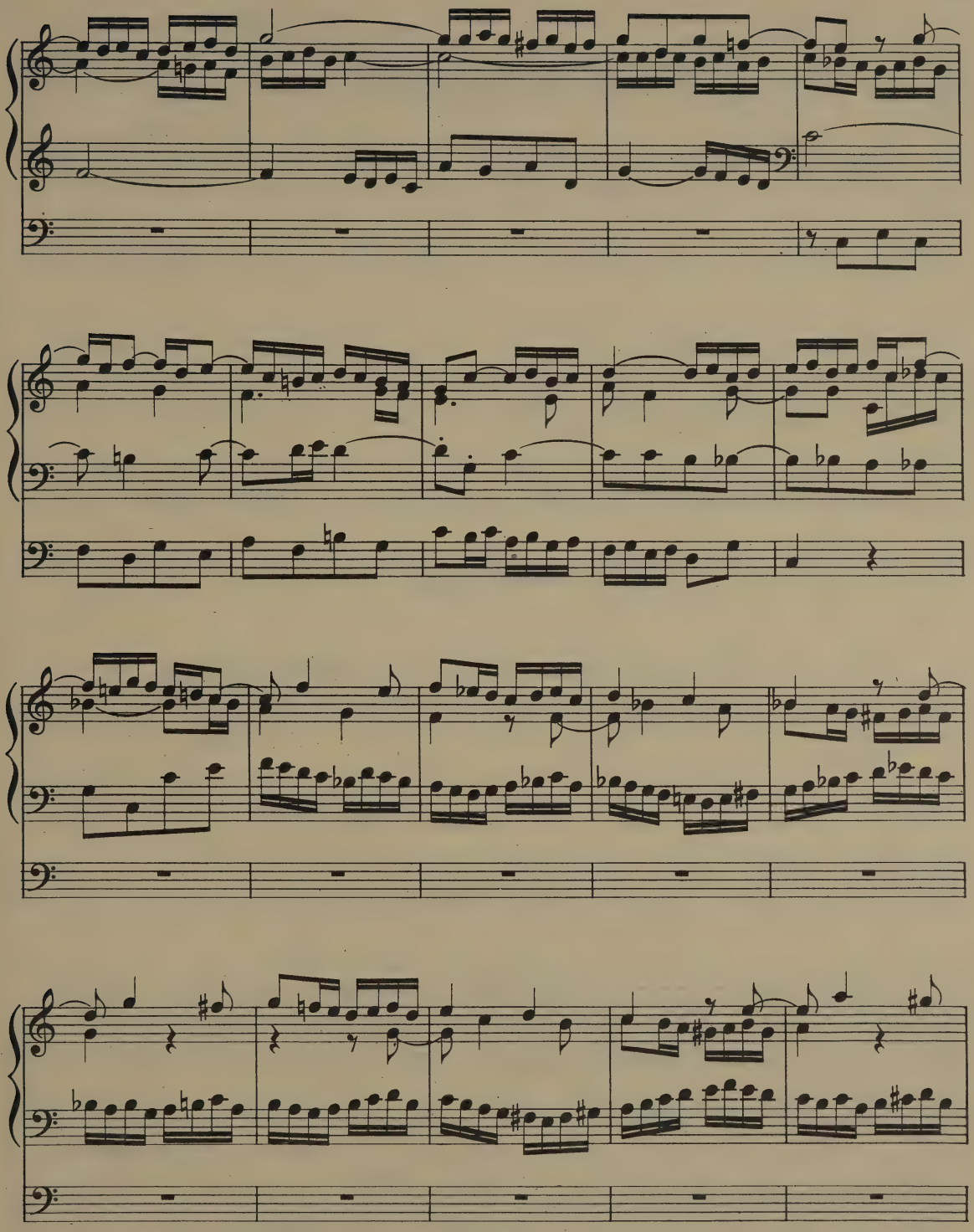
In Organo pleno

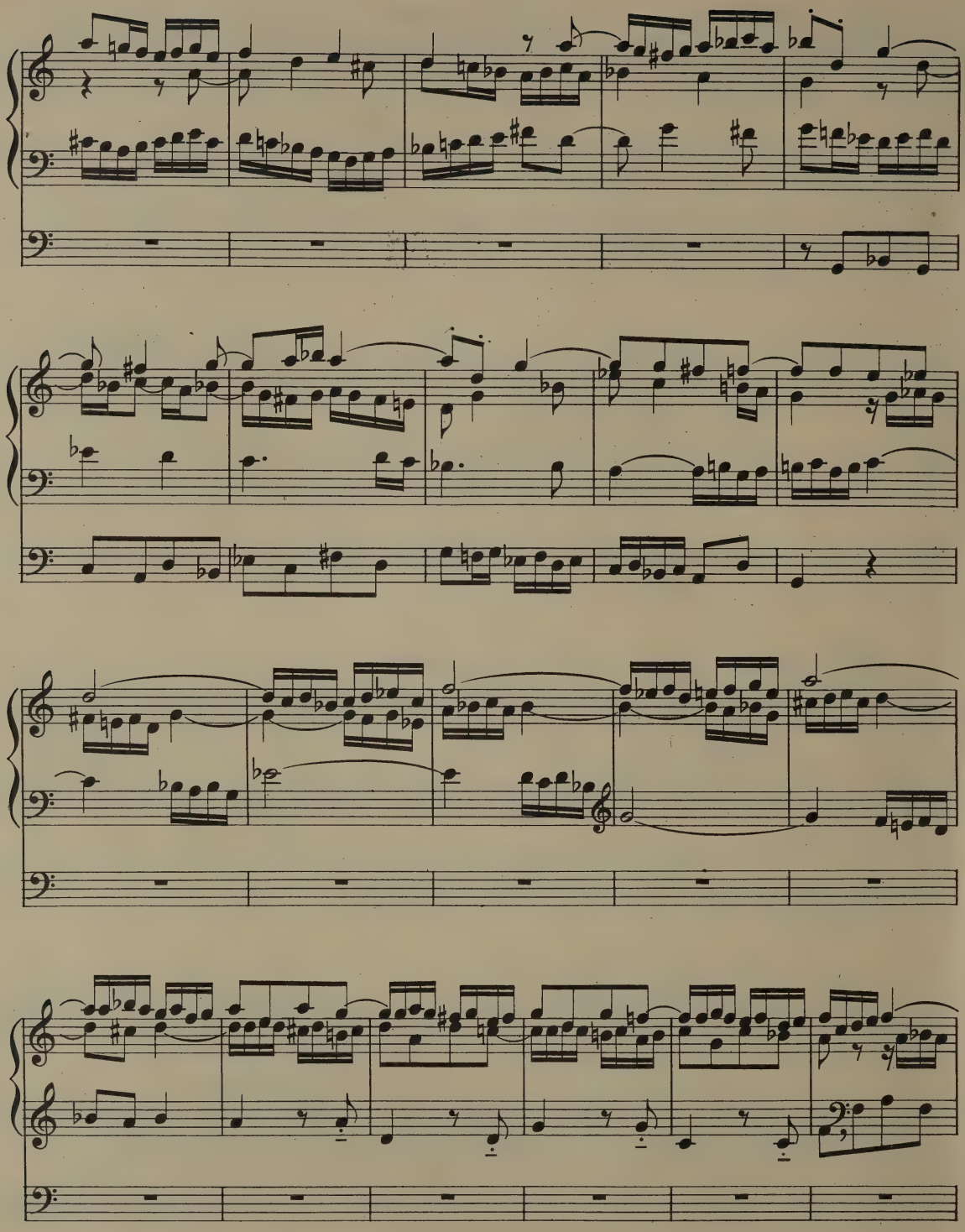
Manuals: 8′, 4′, 2′; Mixtures and Reeds 8′, 4′; no Reeds 16′ on the manuals
Pedal: 16′, 8′, 4′, with Reeds. Sw. & Ch. to Gt. All Pedal couplers

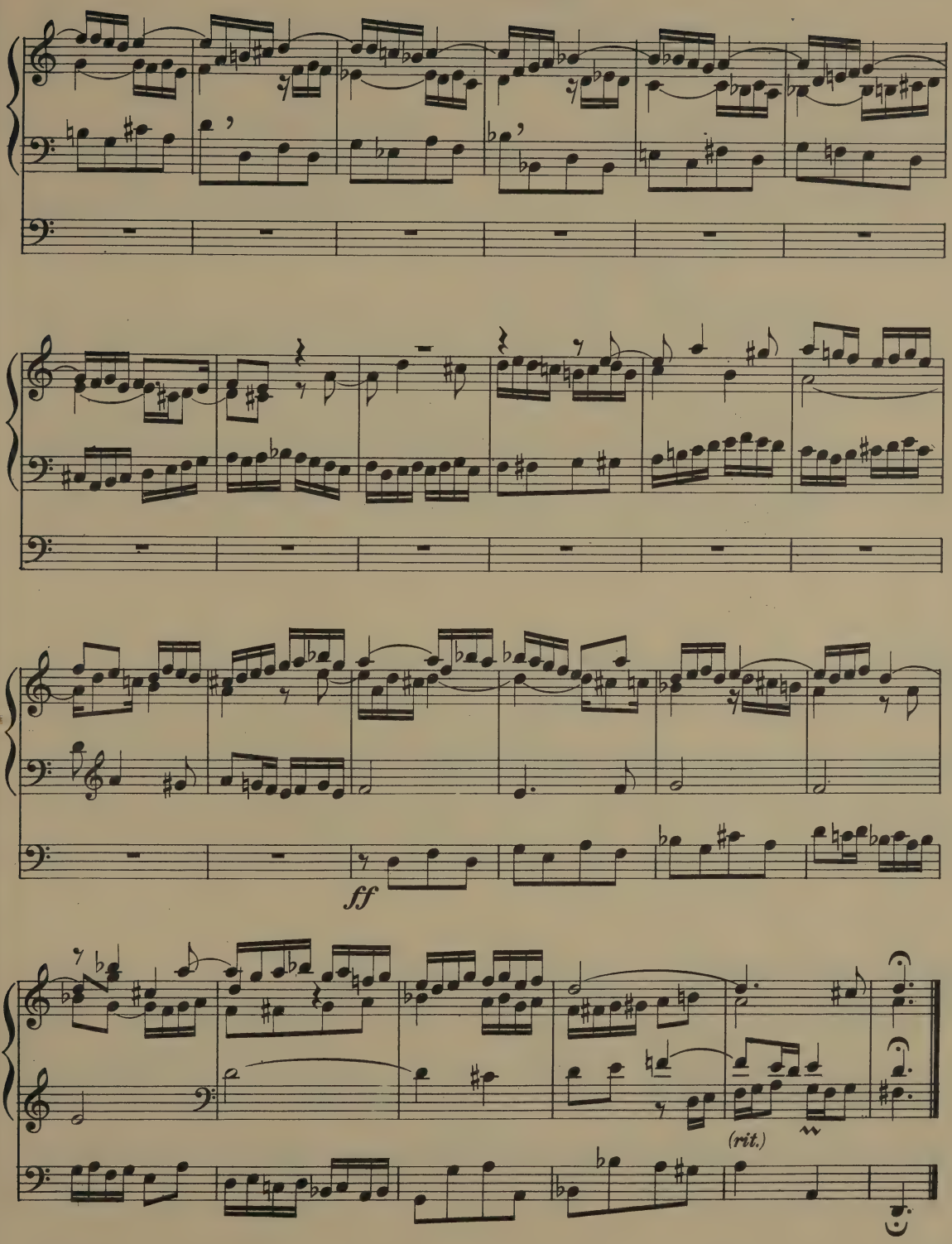
Manuals: Fonds 8, 4, 2, Mixtures, Anches 8 et 4 au Récit
Pédale: Fonds 16, 8, 4; Anches 16, 8, 4; claviers réunis










ff
(rit.)

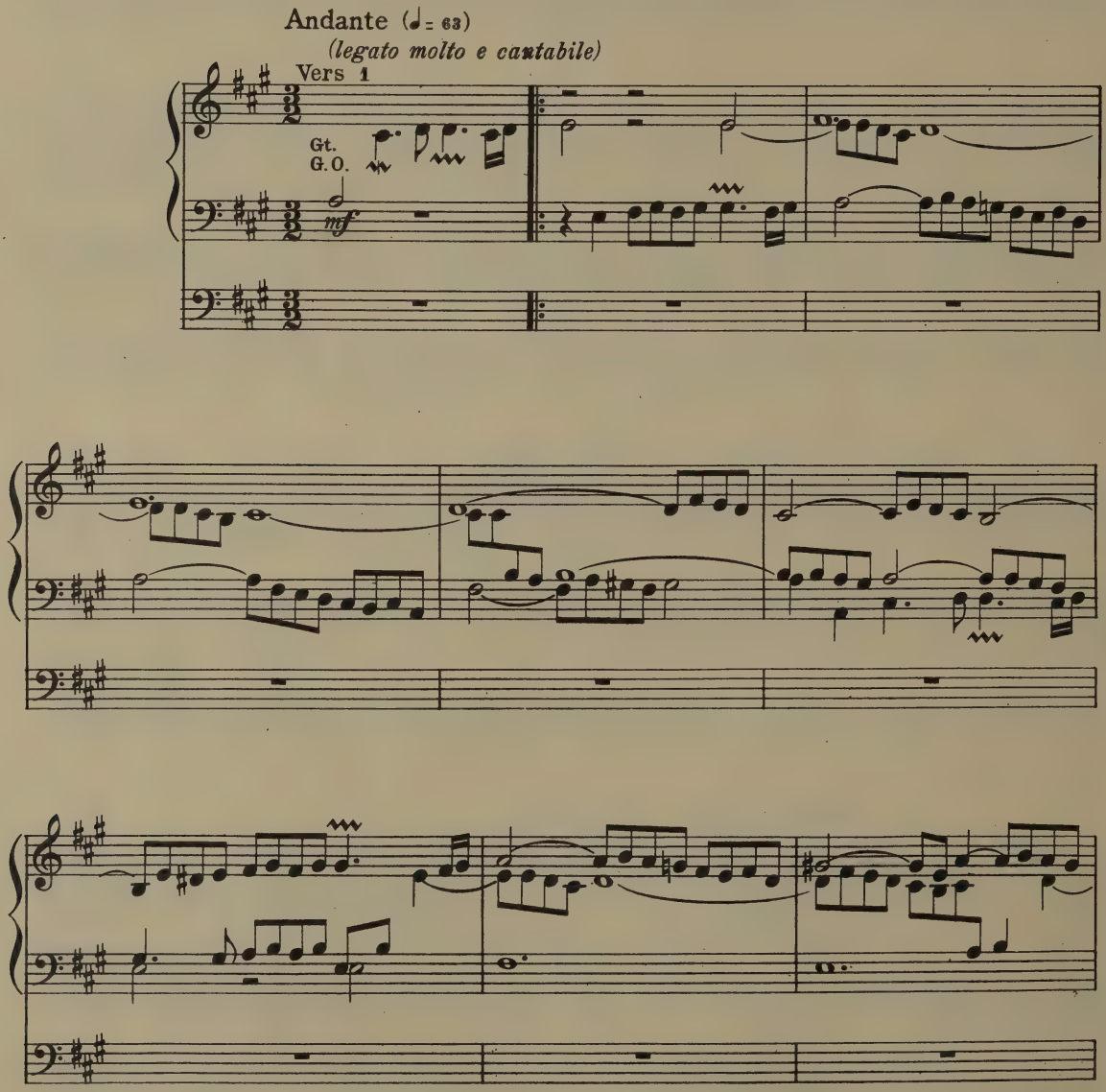
Agnus Dei

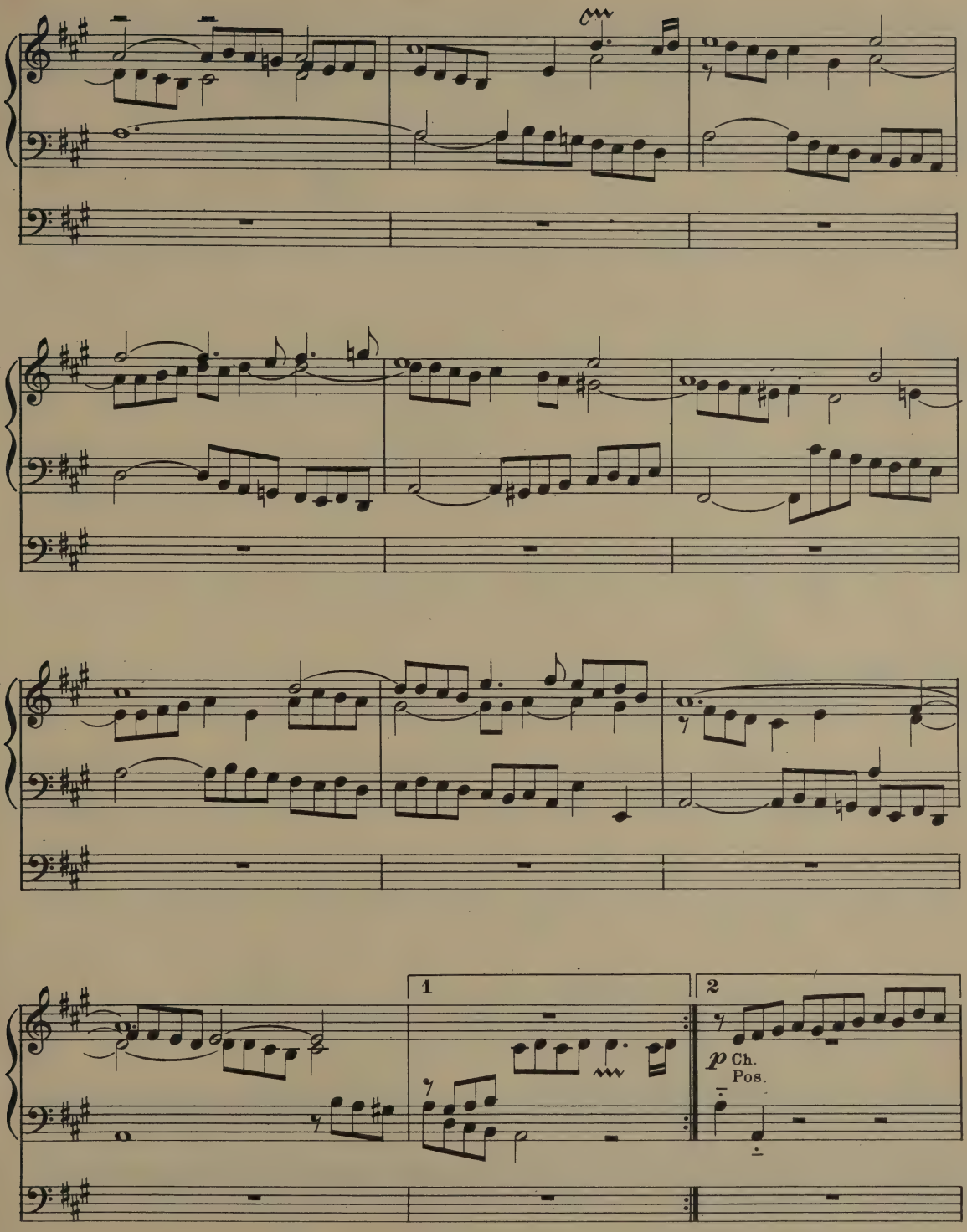
O Lamm Gottes, unschuldig

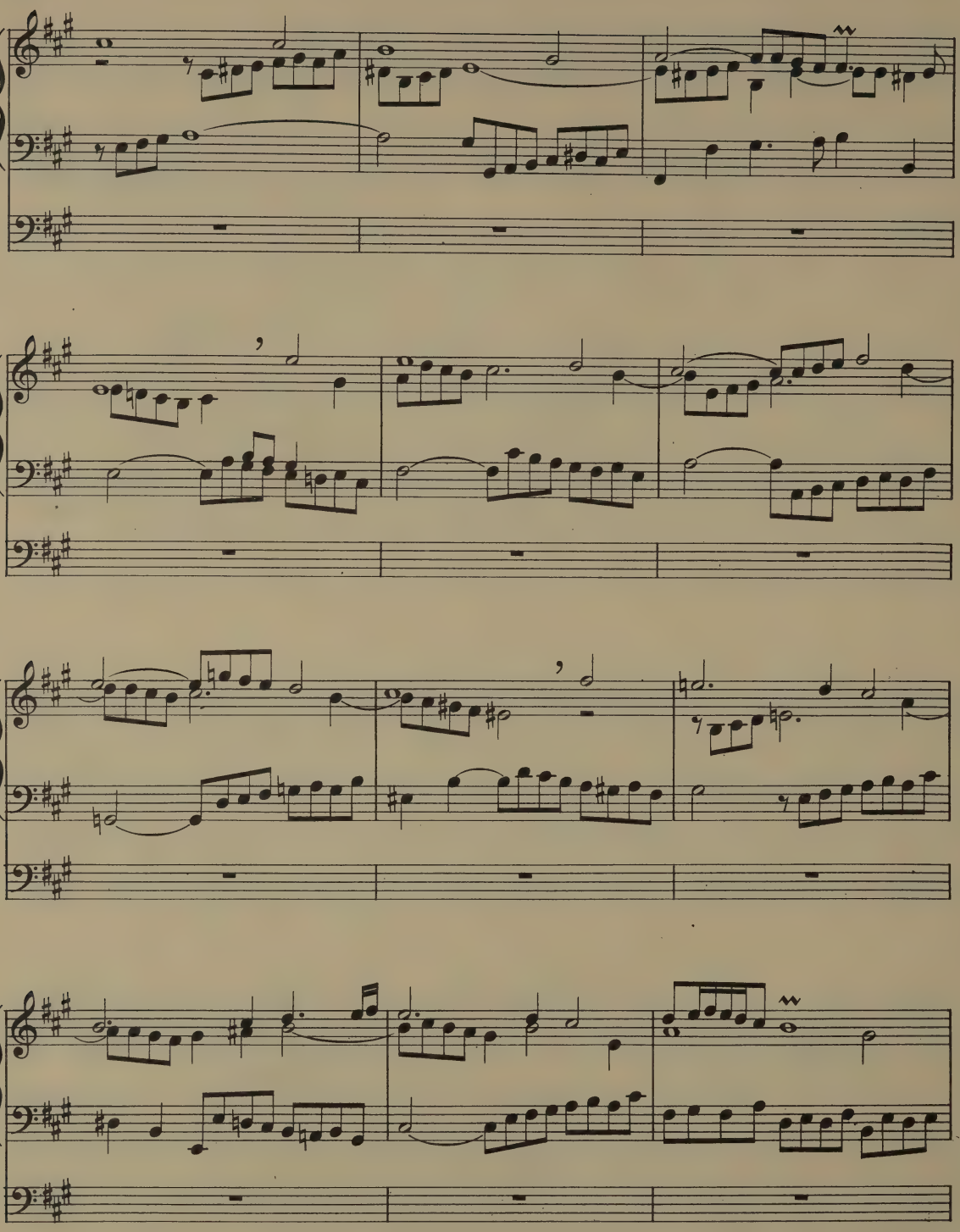
O Guiltless Lamb of God

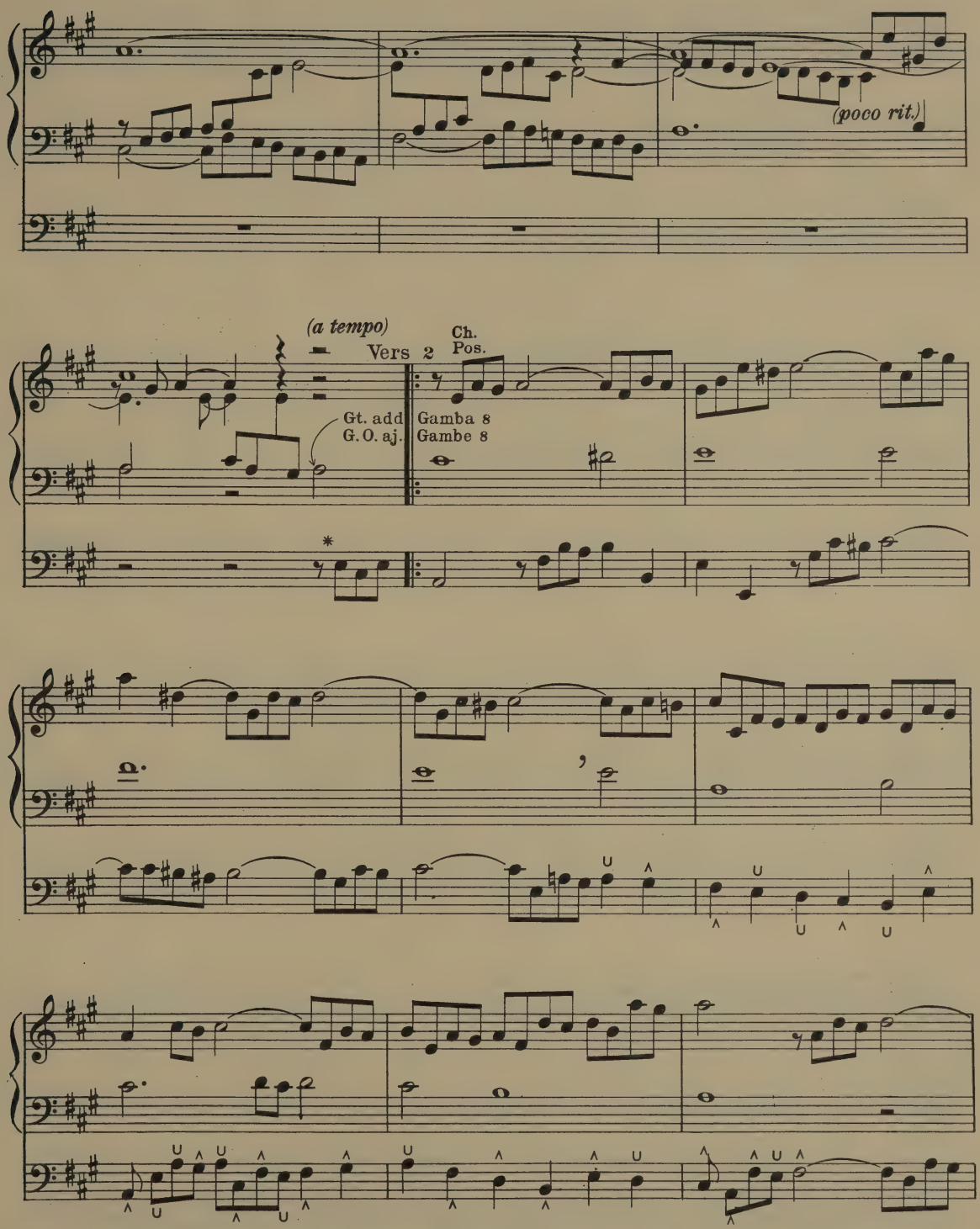
Swell : Op. & St. Diapasons 8′, Flutes 8′, 4′
Great : Small Op. Diap. 8′, Flutes 8′, Gemshorn 8′
Choir : Op. Diap. 8′, Flutes 8′, 4′
Pedal : No stops. Sw. & Ch. to Ped. only.
Sw. to Gt. Ch. to Gt. Sw. to Ch.

Récit : Fonds 8, Flûte 4
Posit. : Flûte 8, Bourdon 8, Salicional 8
G. O. : Flûte 8, Bourdon 8, Montre douce 8
Pédale: Tirasses Récit et Pos. seules, sans jeu de Pédale. Récit et Pos. accouplés au G. O. Récit accouplé au Pos.

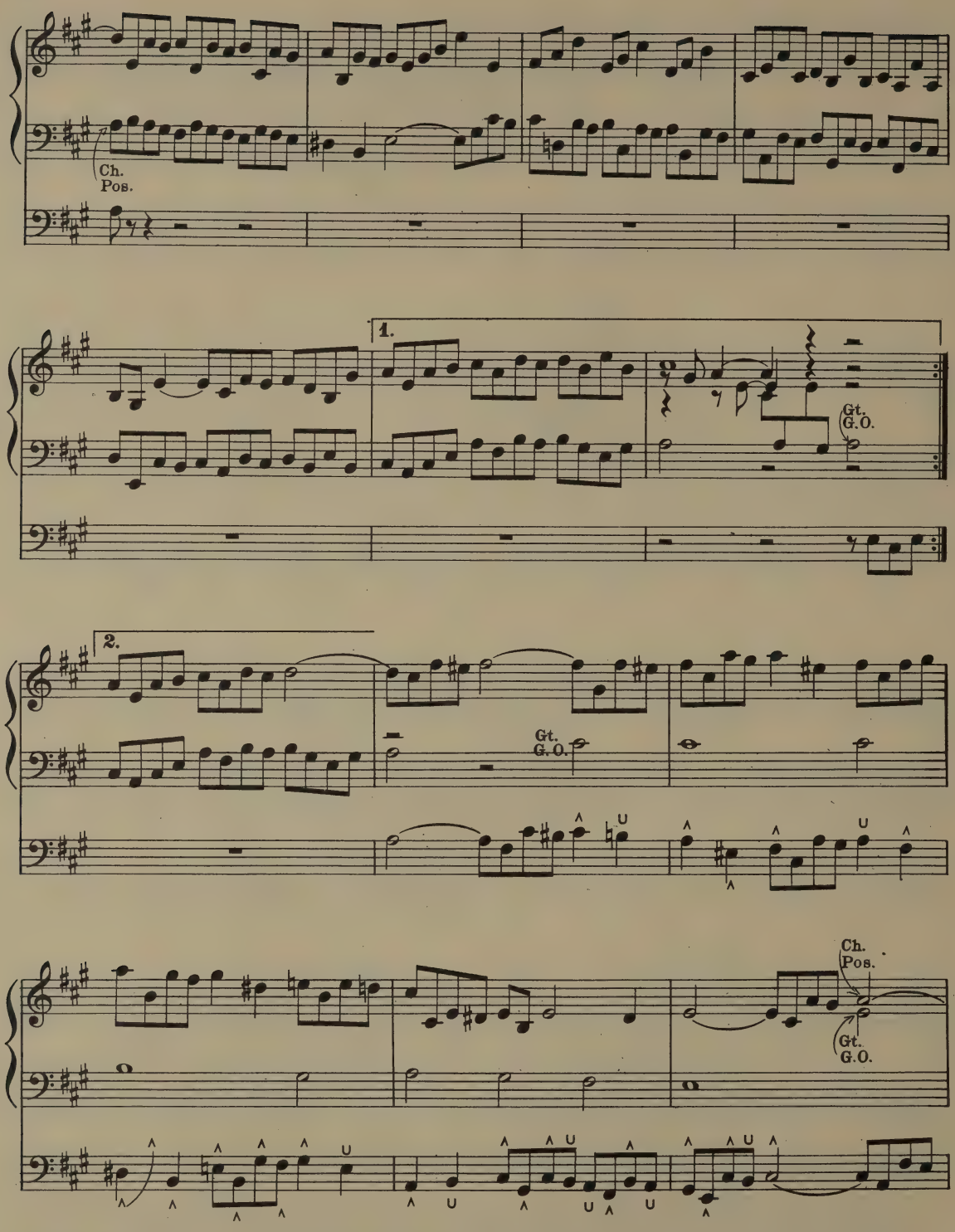


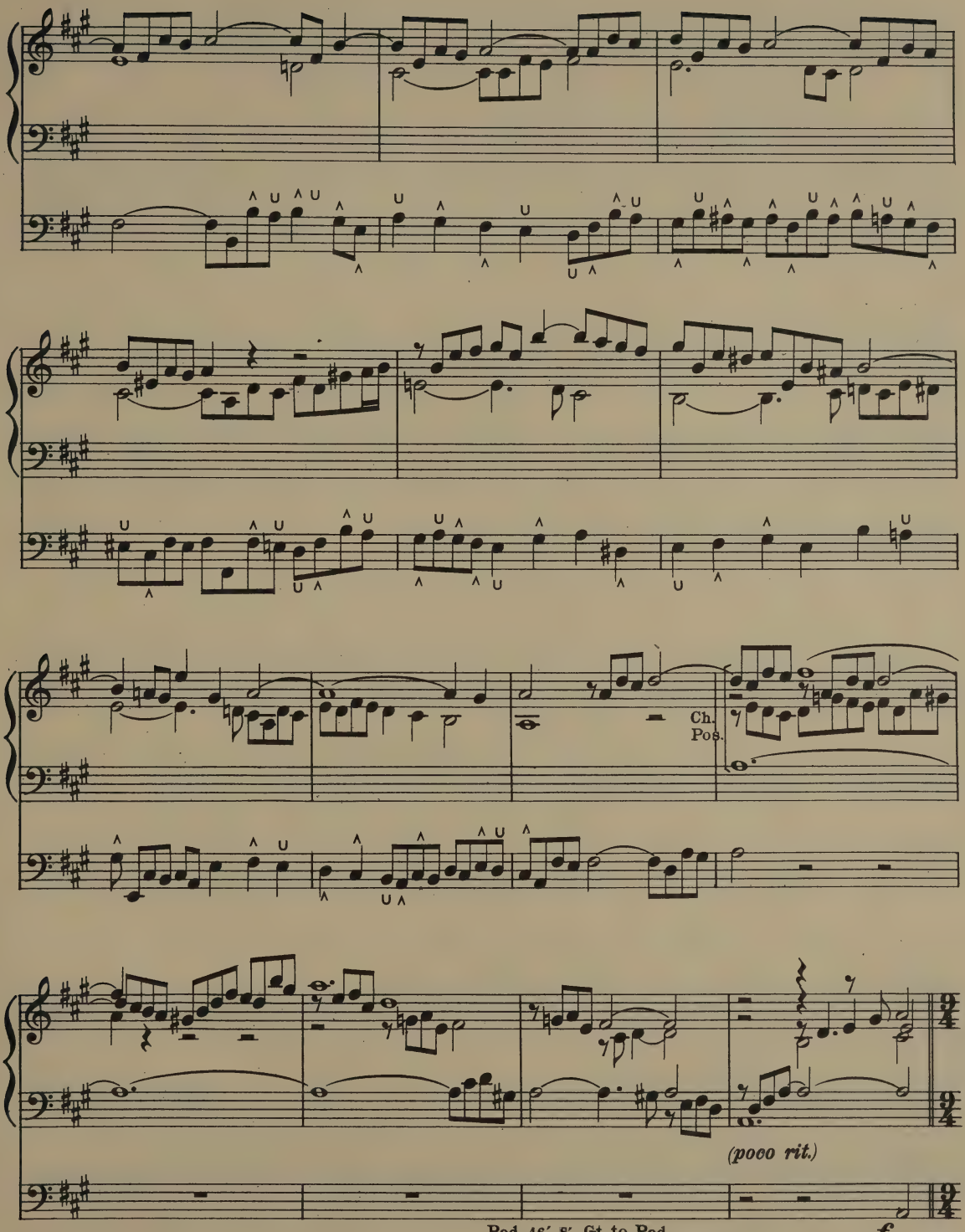

1
2
p Ch.
Pos.





* In the original, this second verset was written without pedal. It is in order the better to bring out the interior melody of the chorale by playing it on another manual, that we advise the execution of the bass part here with the feet. But it is necessary, as we indicate on p. 12, to draw on the pedal simply and solely the couplers Sw. and Ch. to Ped., and above all to omit any 16-foot stop. The pedal-part properly so called, to which we allude in the Analytical Notes, enters only in the third verset of the chorale; only then are the 16-foot registers added to the pedal.


Ch.
Pos.
1.
Gt.
G.O.
2.
Gt.
G.O.
Ch.
Pos.
Gt.
G.O.



Ped. 16′, 8′. Gt. to Ped.
Péd. fonds 16, 8, et tirasse G.O.

(♩. = 48)

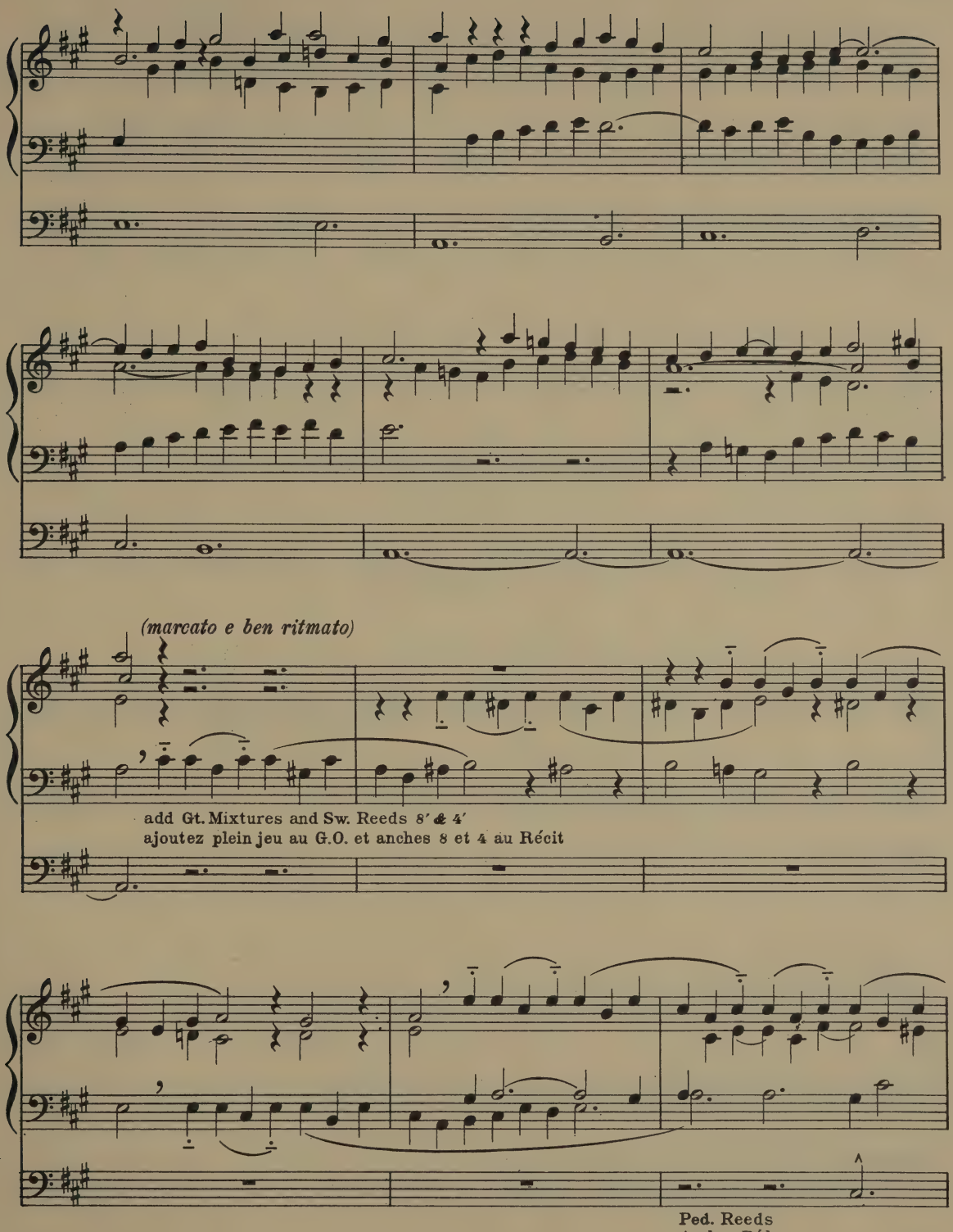
Vers 3

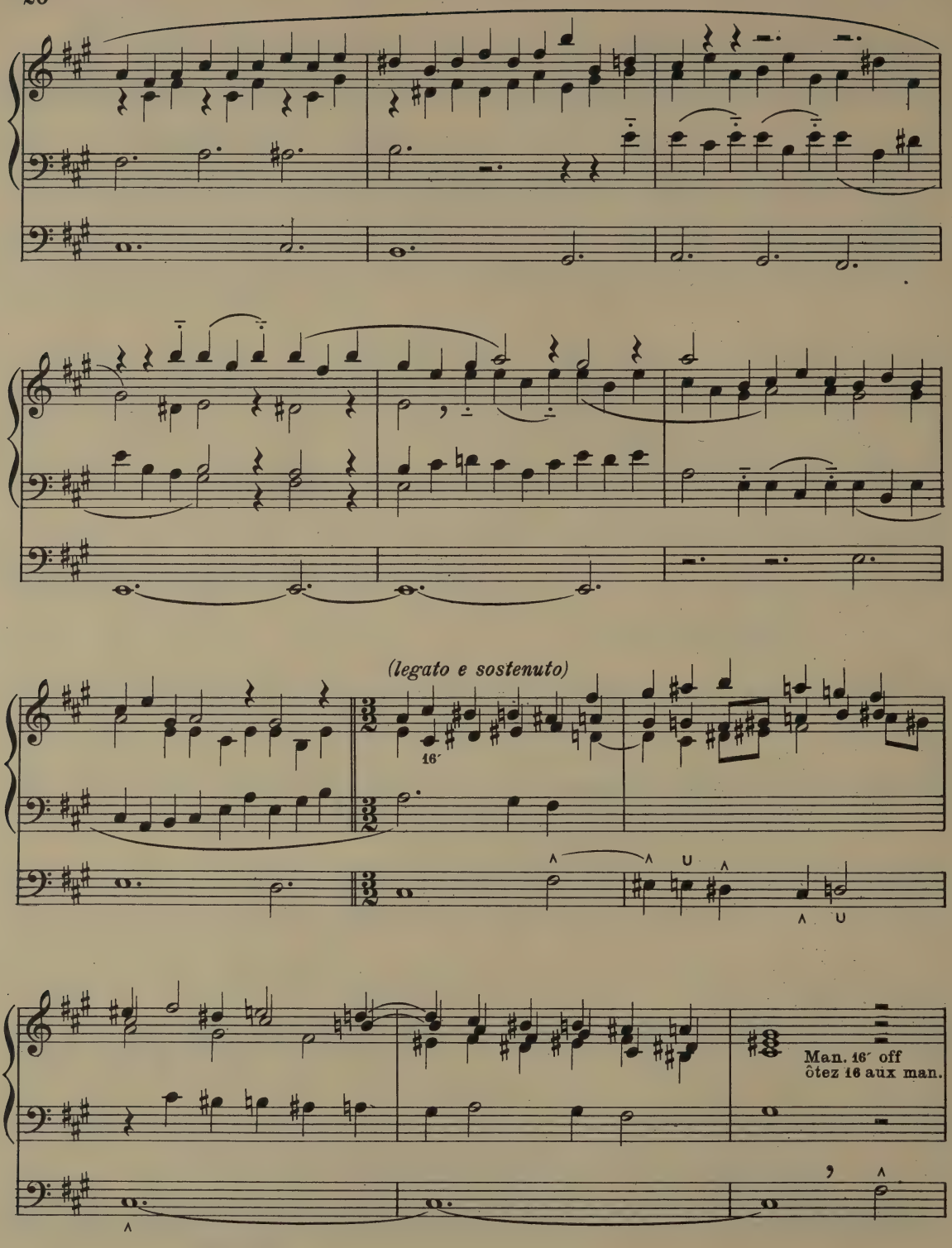
(sempre legatissimo)

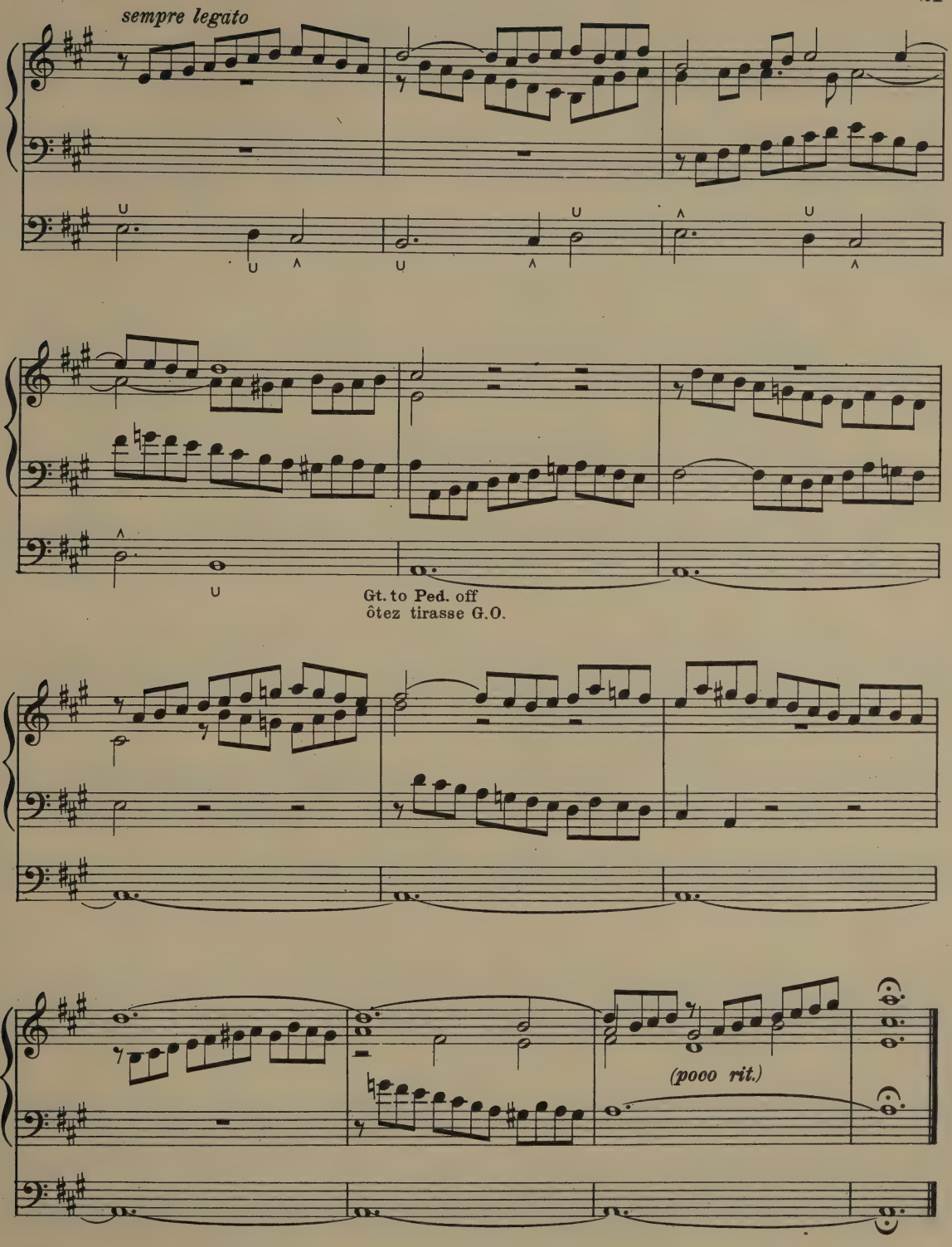
Gt. 8′ & 4′
G.O. fonds 8 et 4

f

l. h.
m. g.


(marcato e ben ritmato)
add Gt. Mixtures and Sw. Reeds 8′ & 4′
ajoutez plein jeu au G.O. et anches 8 et 4 au Récit
Ped. Reeds
Anches Péd.


(legato e sostenuto)
16′
Man. 16′ off
ôtez 16 aux man.


sempre legato
Gt. to Ped. off
ôtez tirasse G.O.
(pooo rit.)

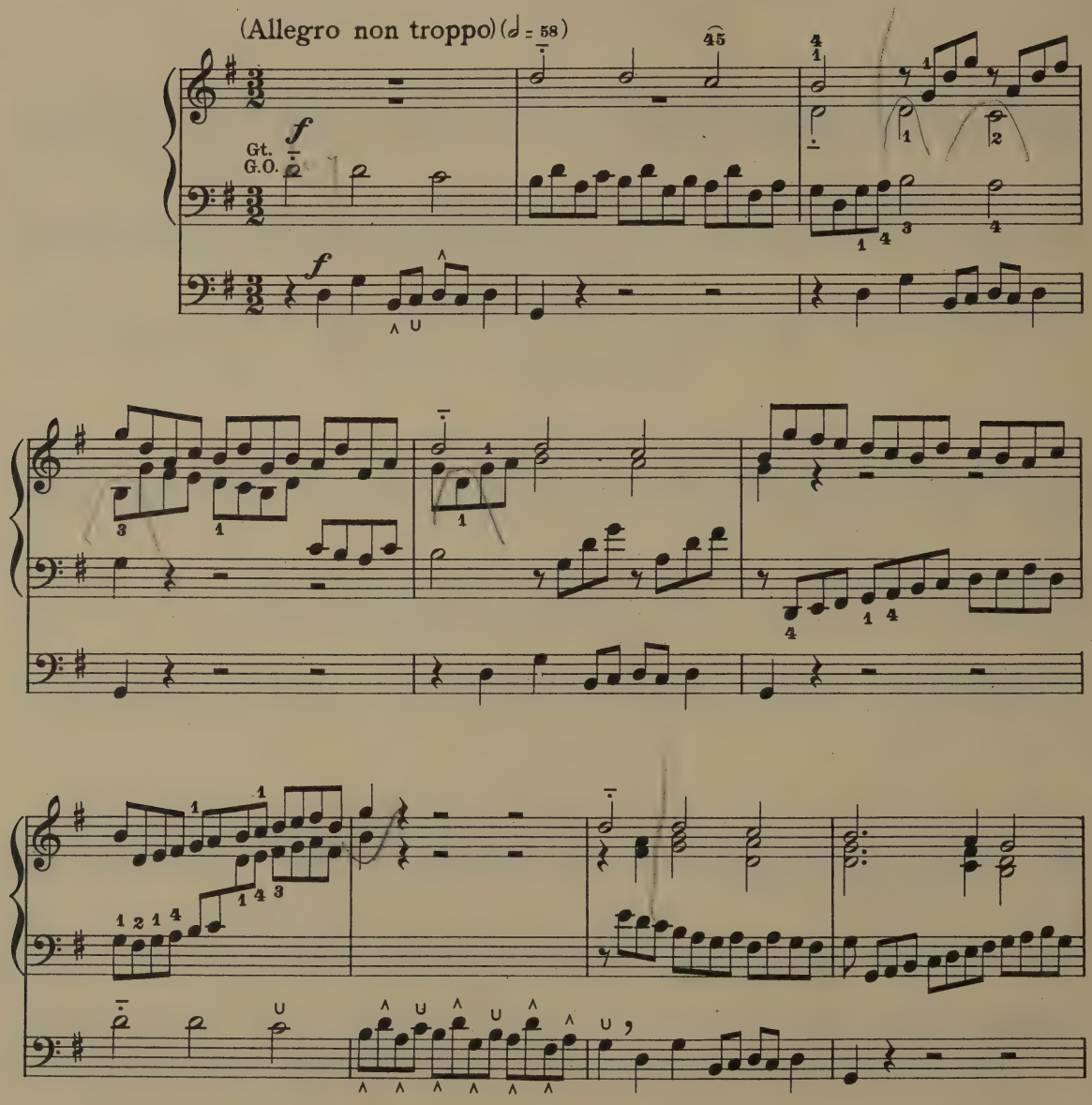
In dir ist Freude

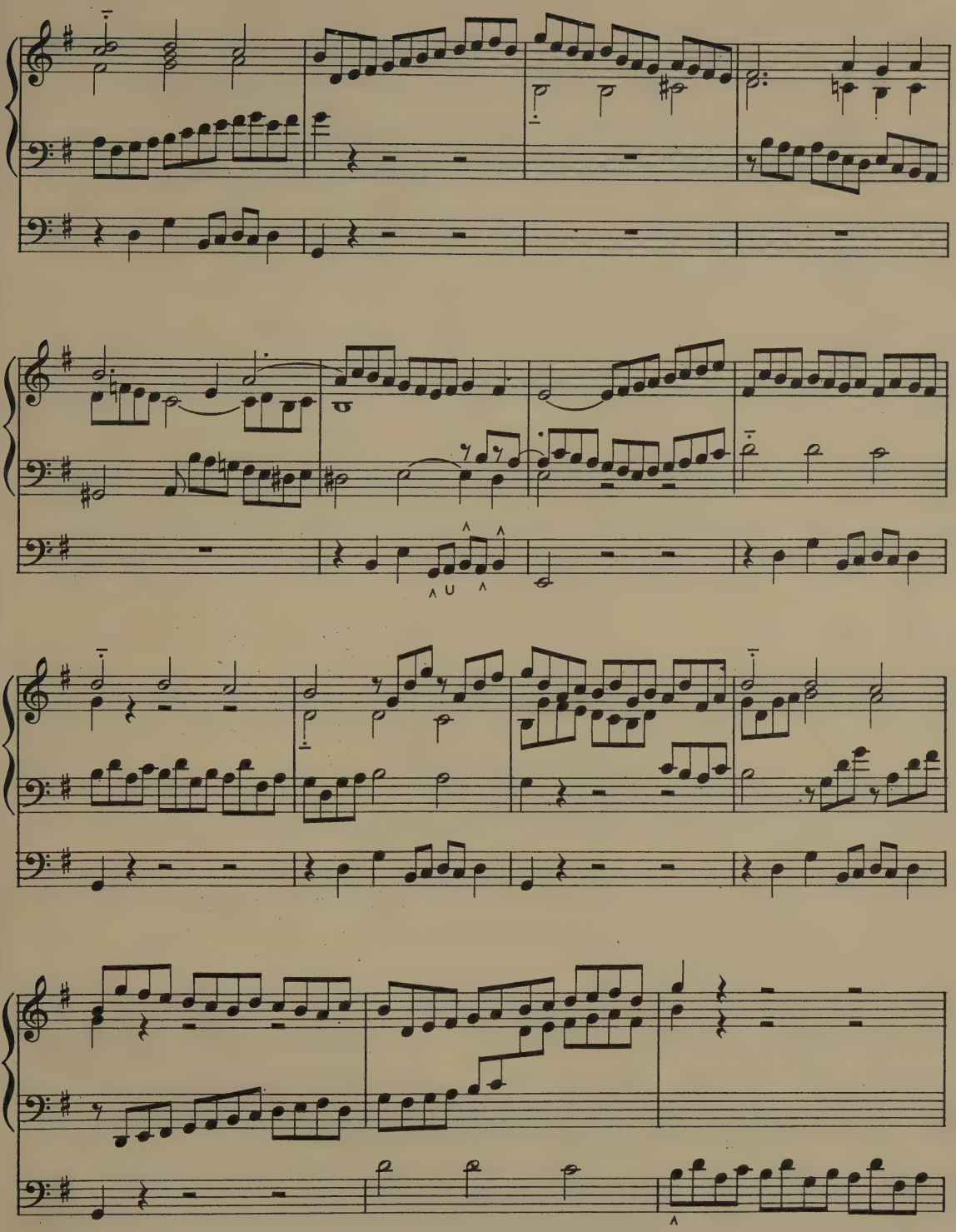
In Thee is Gladness

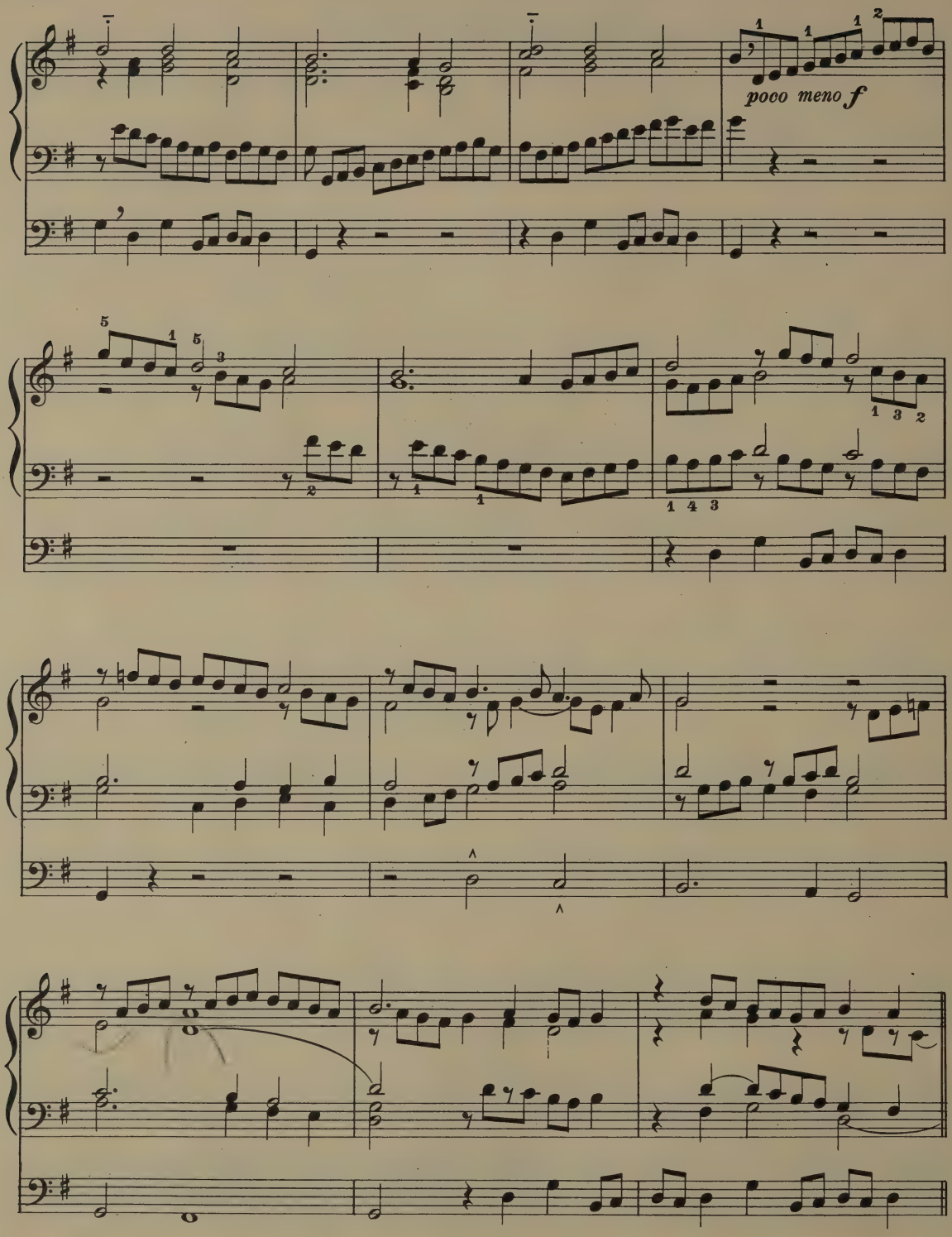
Swell : 8′, 4′, 2′, Reeds and Mixtures
Great : 8′, 4′, 2′, Mixtures
Sw. & Ch. to Gt.
Choir : 8′, 4′, 2′
Pedal : 16′, 8′, 4′, with Reeds. Ped. couplers

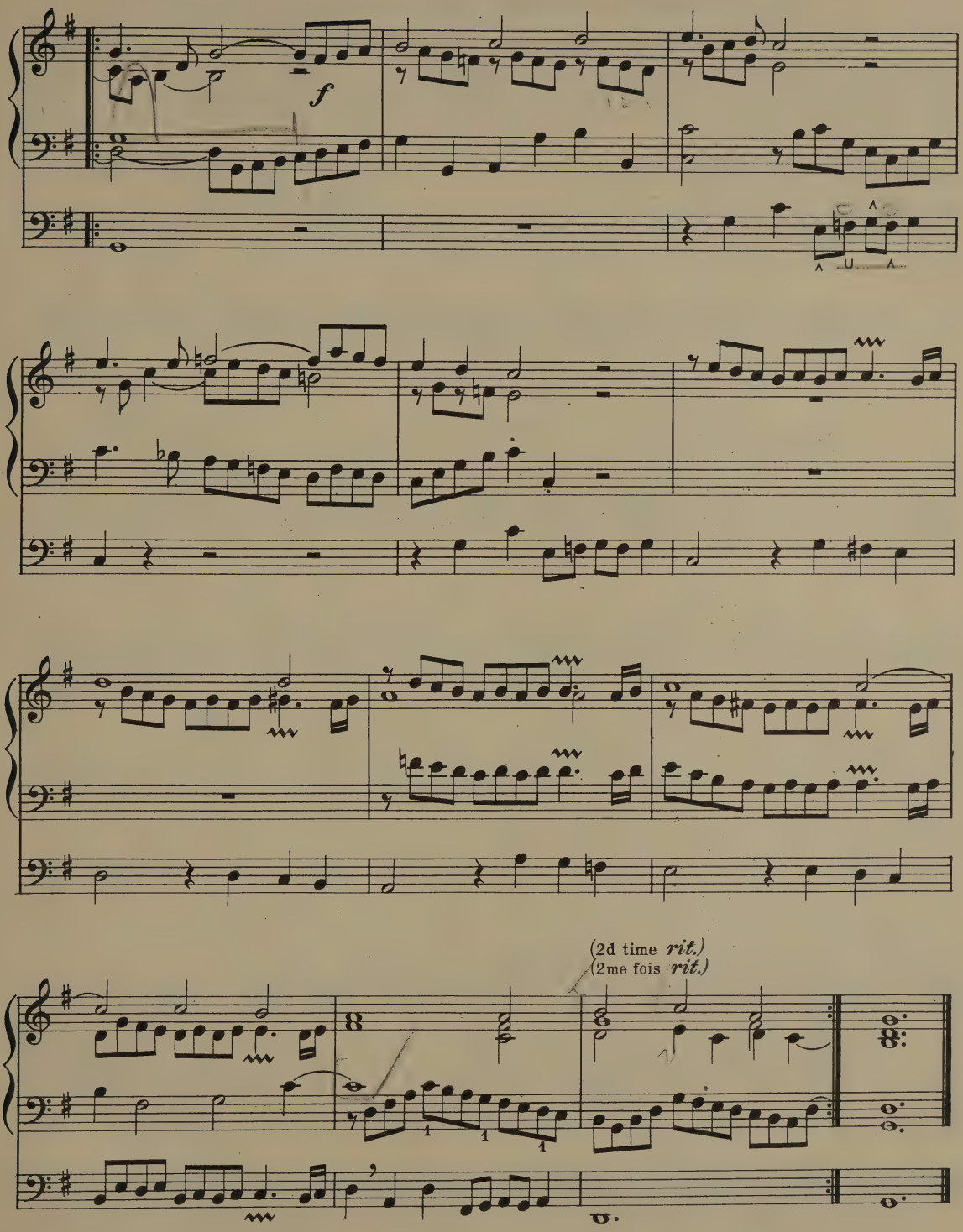
Claviers réunis: Fonds 8, 4, 2, Mixtures

Pédale : Fonds et Anches 16, 8, 4, Tirasses Récit et Pos.






poco meno f

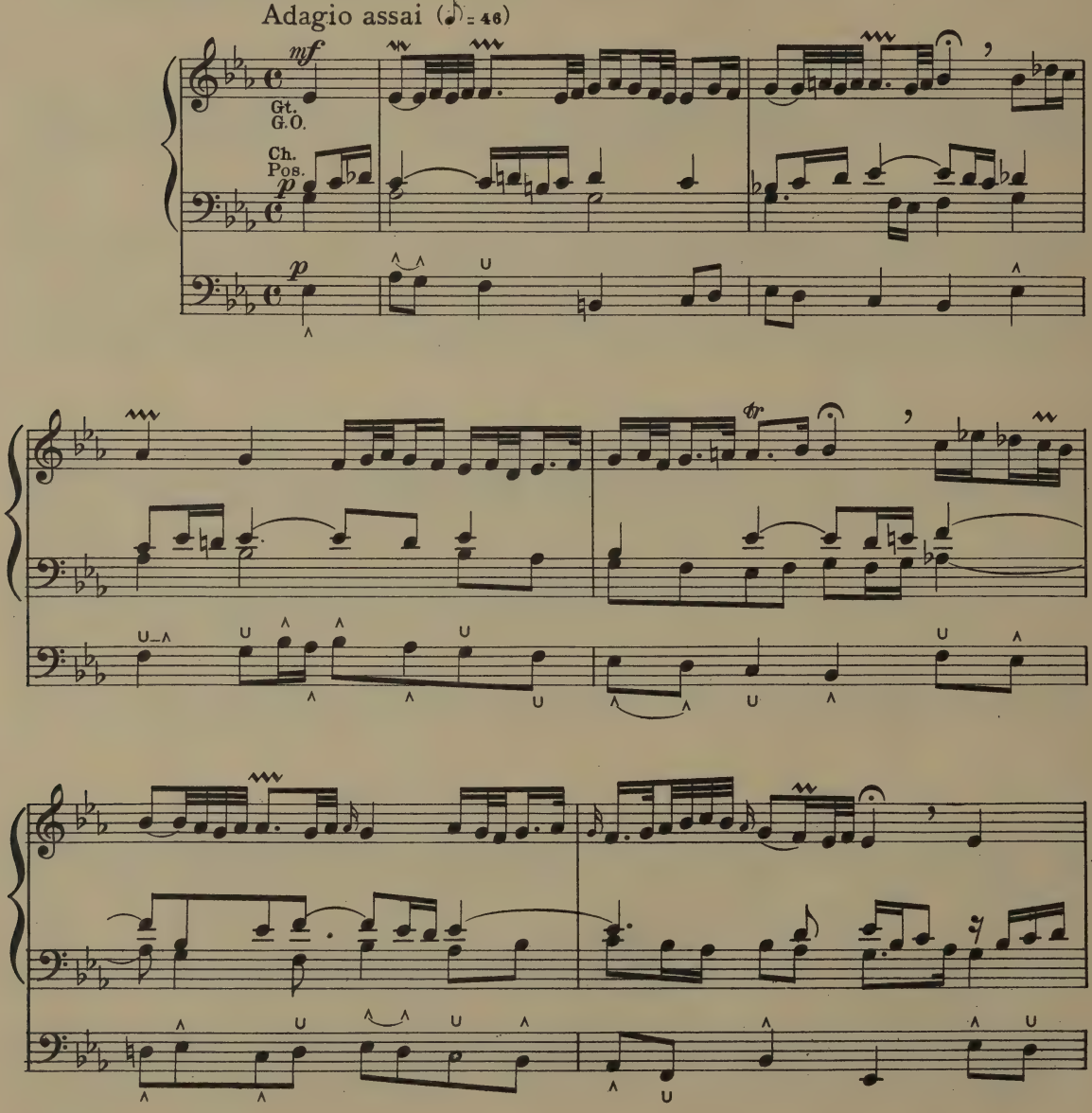

f
(2d time rit.)
(2me fois rit.)

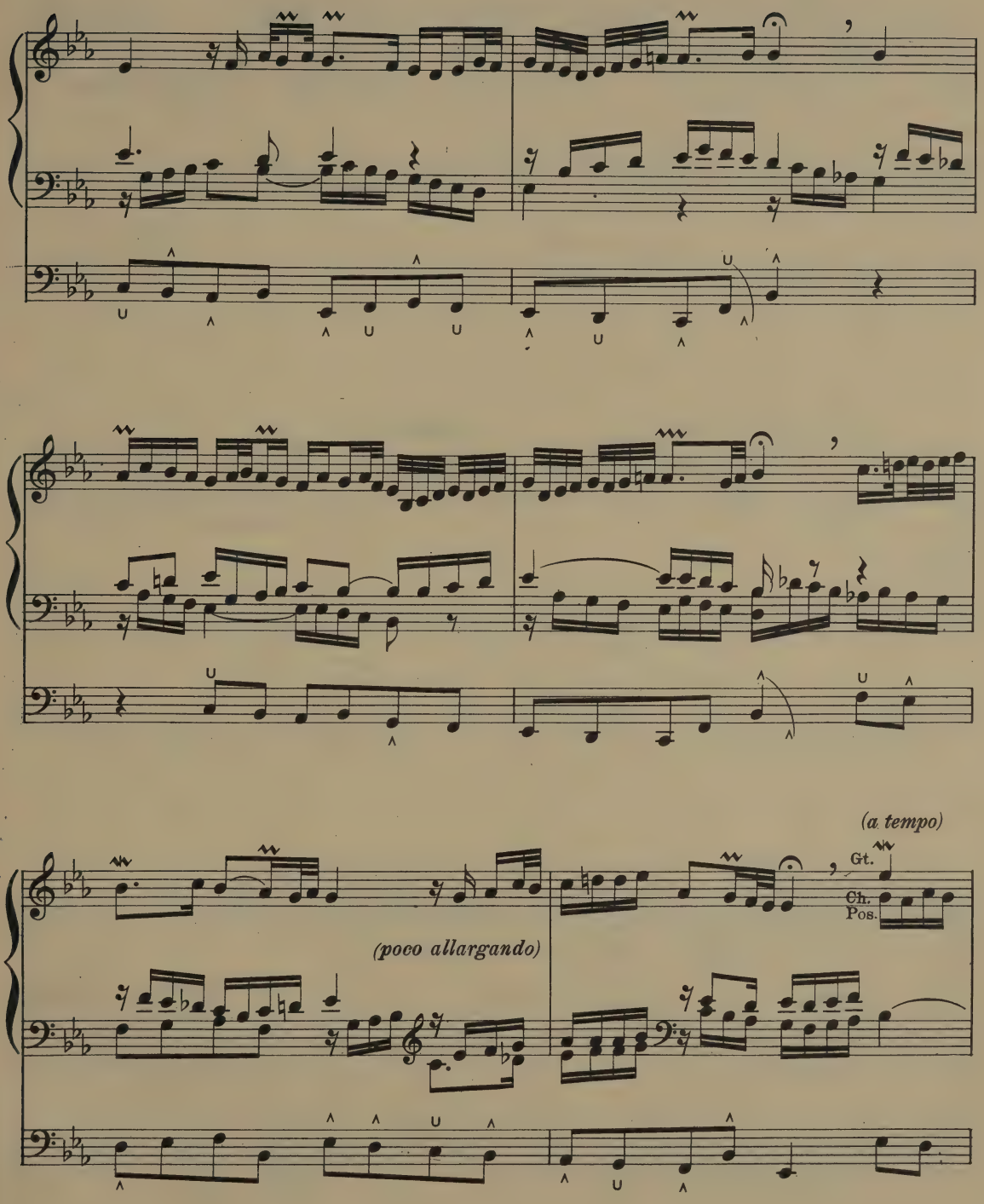
O Mensch, bewein' dein' Sünde gross

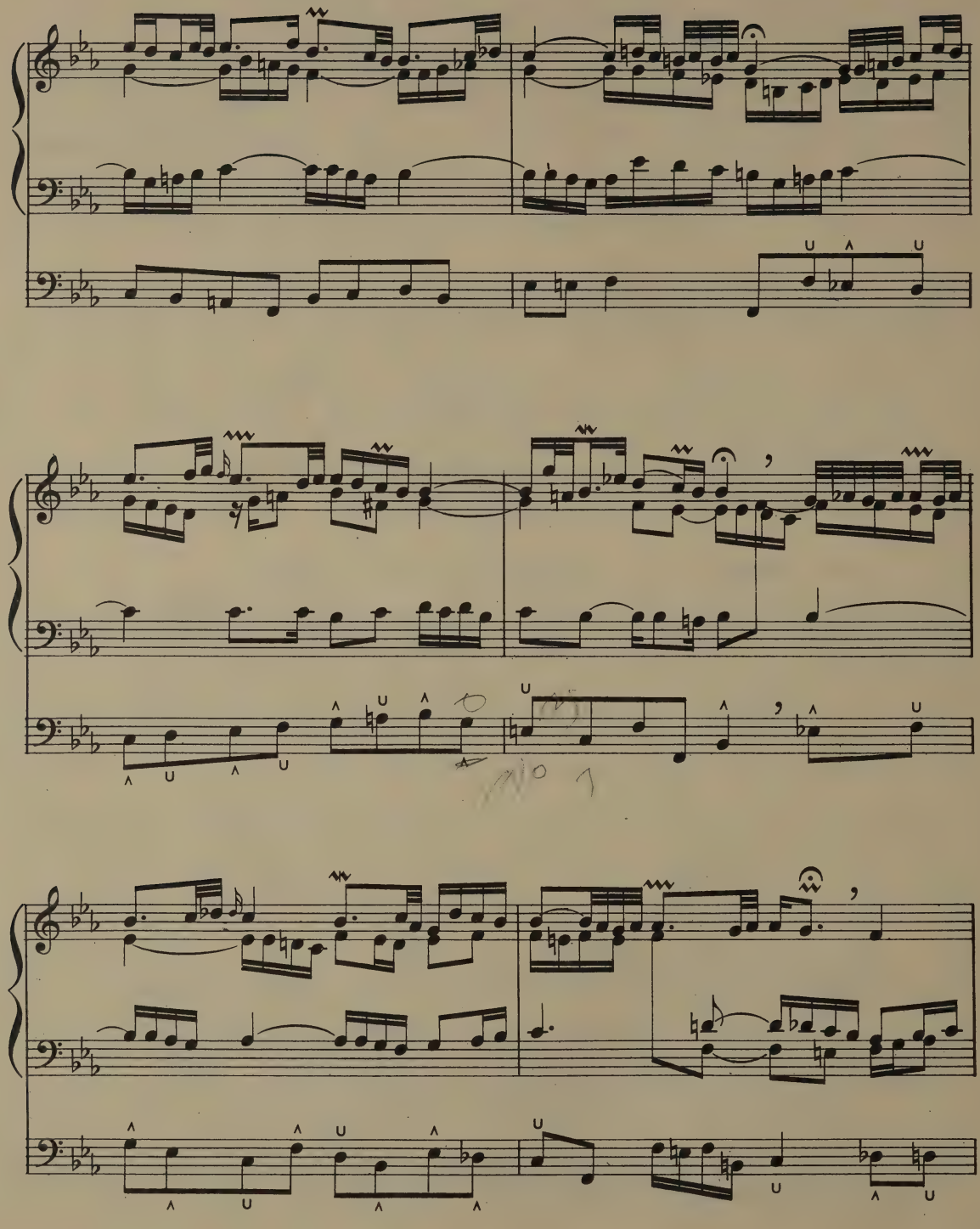
O Man, bemoan thy fearful sin

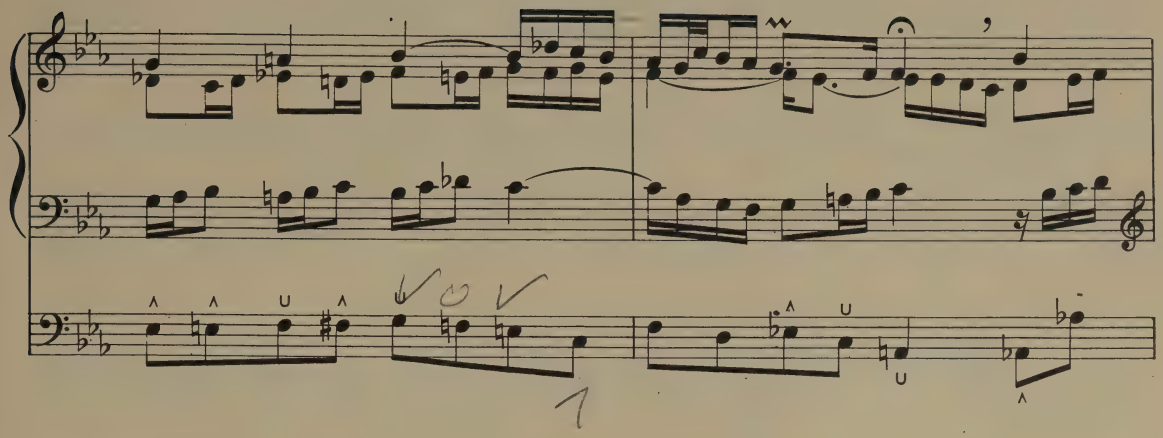
Swell : Op. Diap. 8′, Salicional 8′, St. Diap. 8′, Flutes 8′ & 4′
Great : Flute 8′, Gemshorn 8′ Sw. to Gt. Ch. to Gt.
Choir : Geigen-Principal 8′, Dulciana 8′, Flutes 8′ & 4′. Sw. to Ch.
Pedal : 16′ & 8′

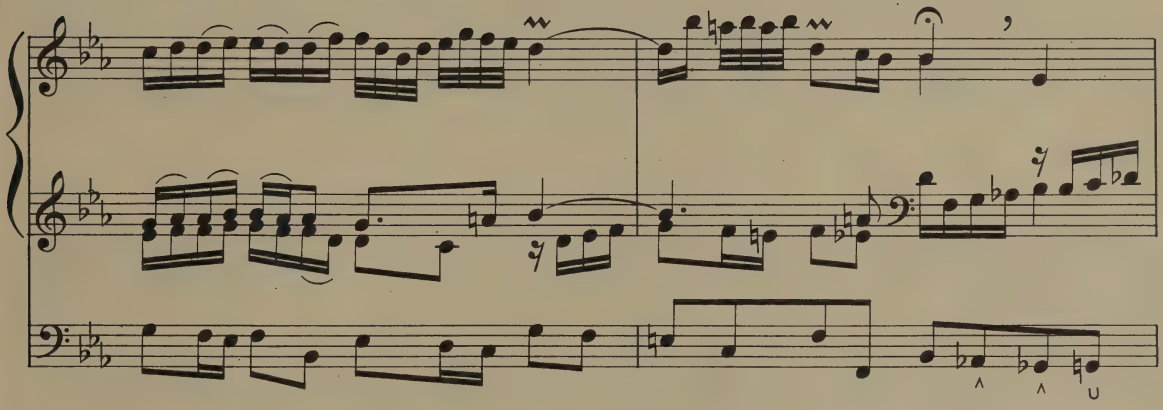
Récit : Fonds 8, Flûte 4
Posit : Bourdon 8, Flûte 8, Salicional 8 Récit accouplé au Pos.
G. O. : Flûte 8, Bourdon 8. Récit et Pos. accouplés au G. O.
Pédale: Fonds 16 et 8



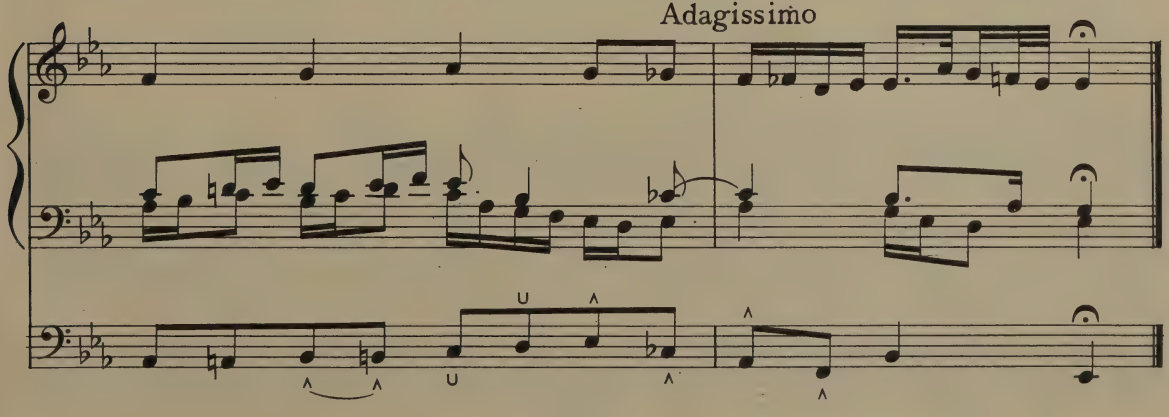

(a tempo)
Gt.
Ch.
Pos.
(poco allargando)







Adagissimo



De Profundis

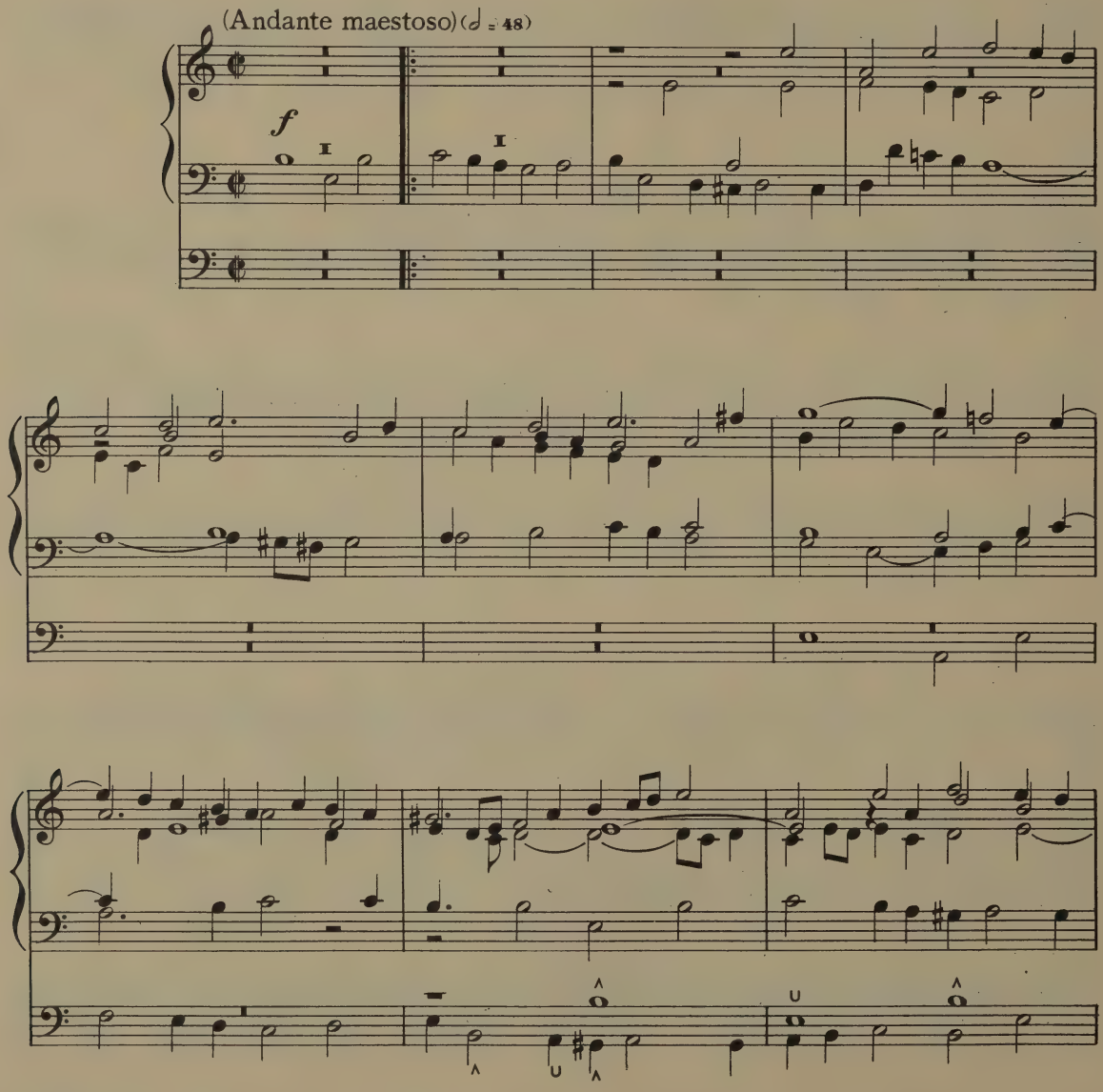
Aus tiefer Noth schrei' ich zu dir

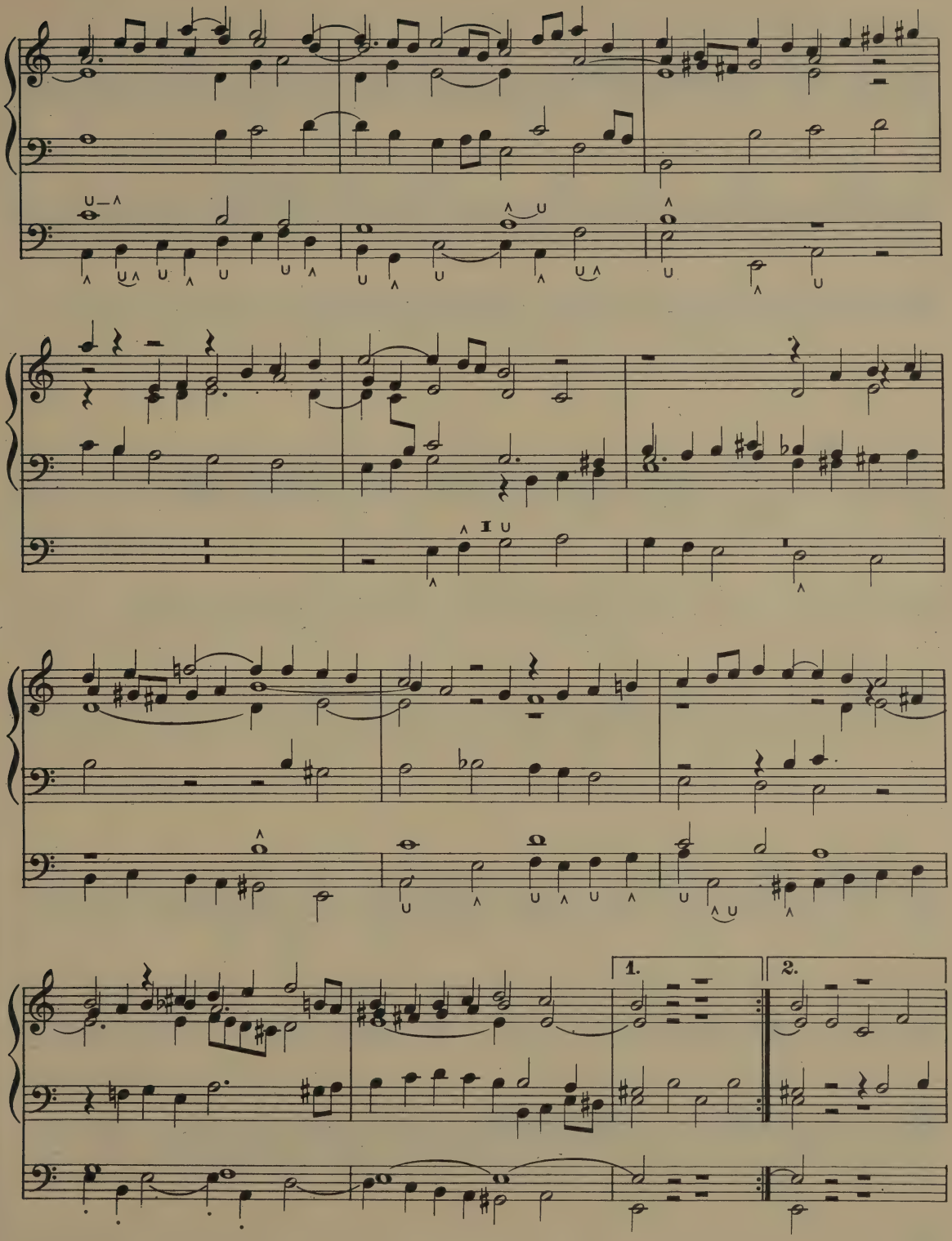
From depths of woe

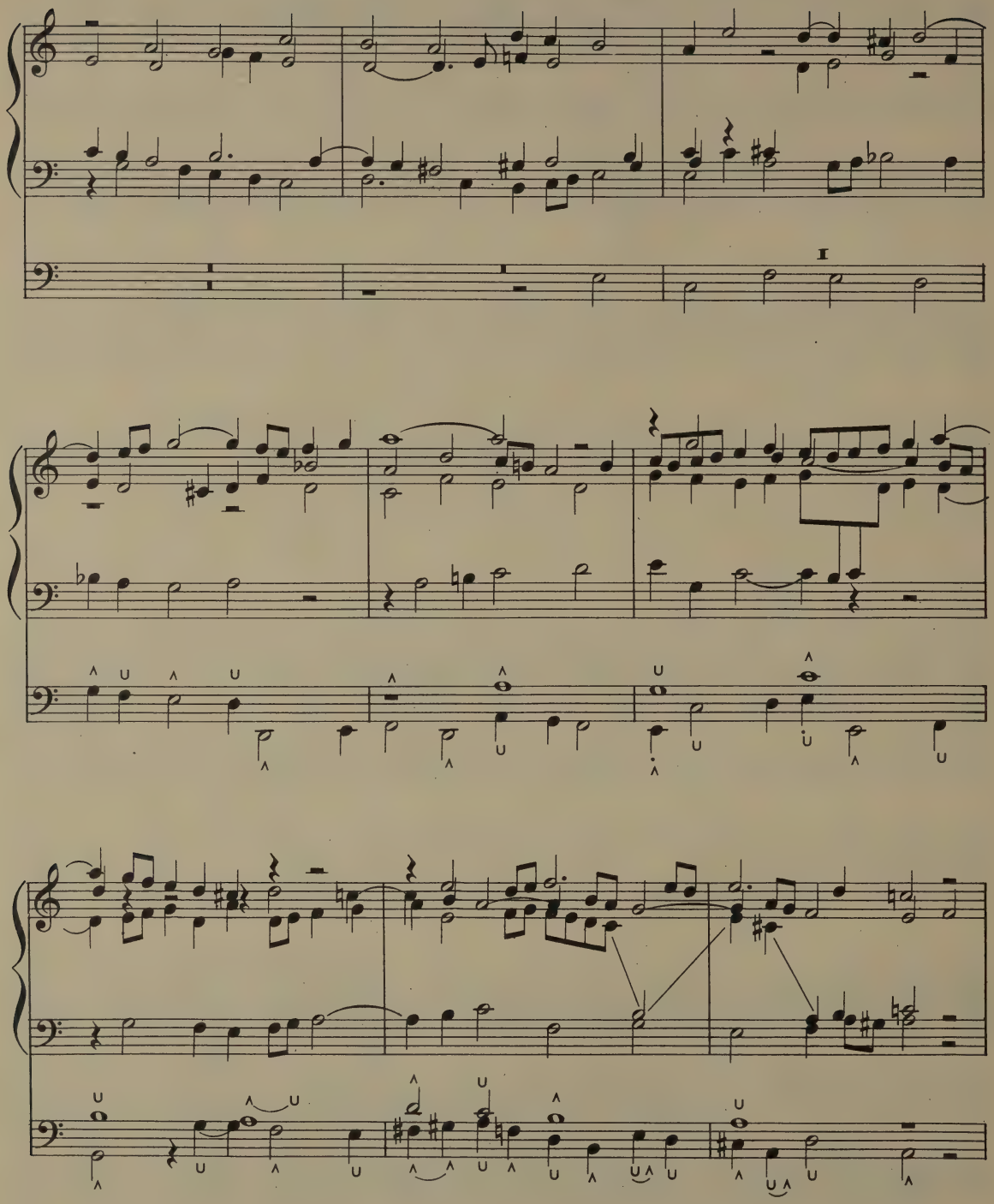
Pro Organo pleno

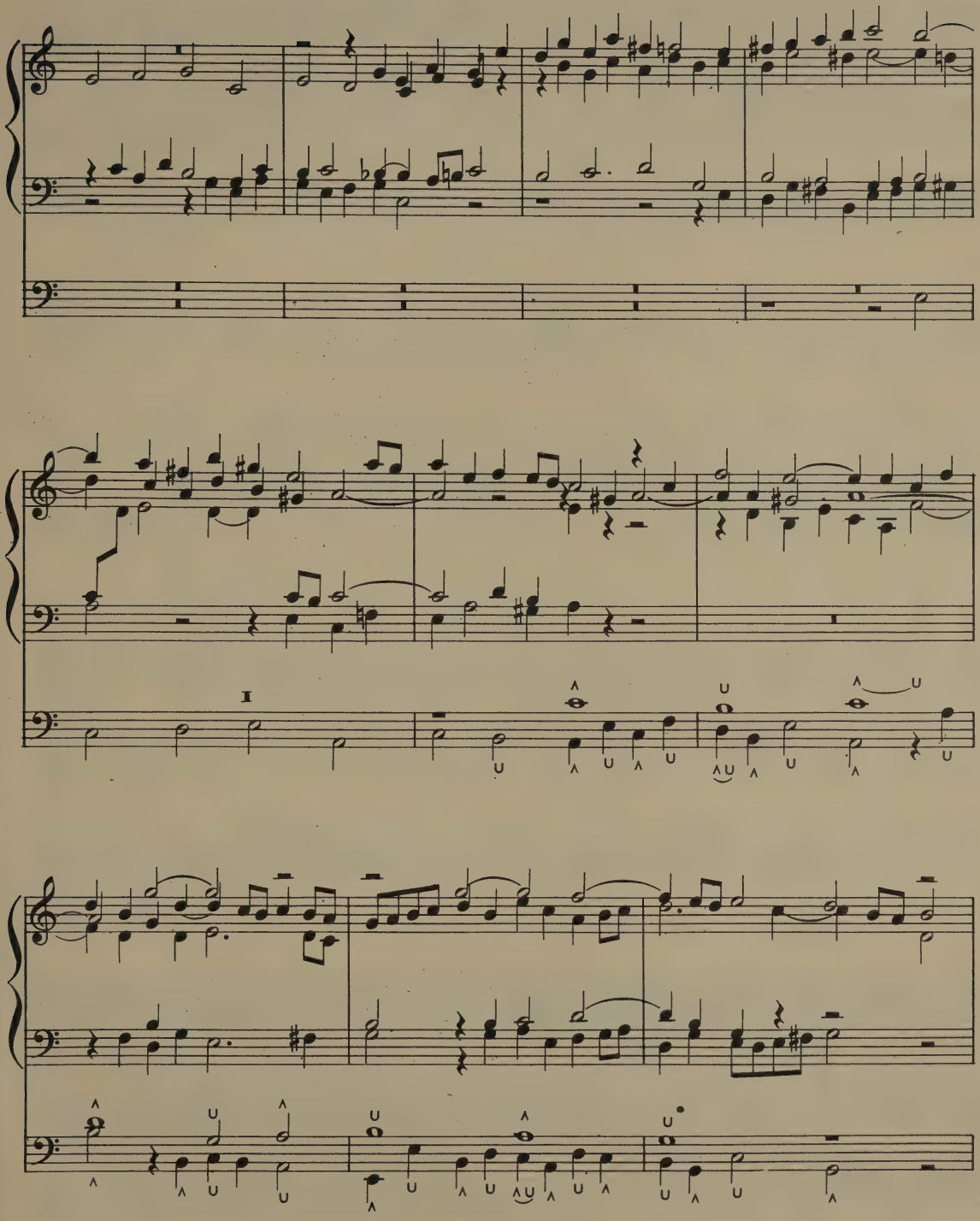
Swell : Full without 16′
Great : Foundation stops 8′, 4′, 2′, Mixtures. Sw. & Ch. to Gt.
Choir : 8′, 4′, 2′
Pedal : 16′, 8′, 4′ Reeds 8′, 4′; Ped. couplers

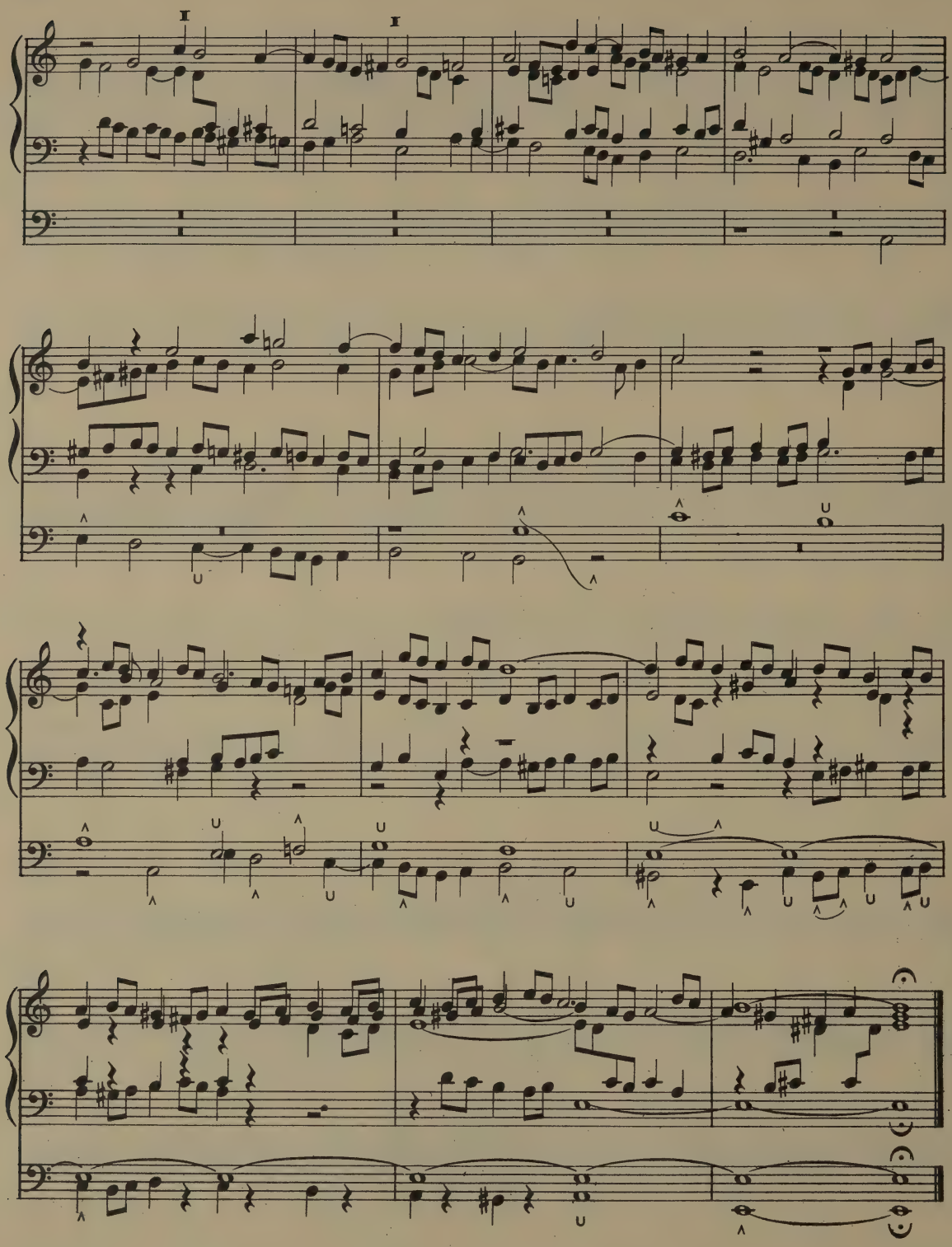
Récit : Fonds, Anches, Mixtures 8, 4, 2
Posit. et G. O. : Fonds et Mixtures 8, 4, 2; claviers réunis
Pédale : Fonds 16, 8, 4, Anches 8, 4; Tirasses




1.
2.







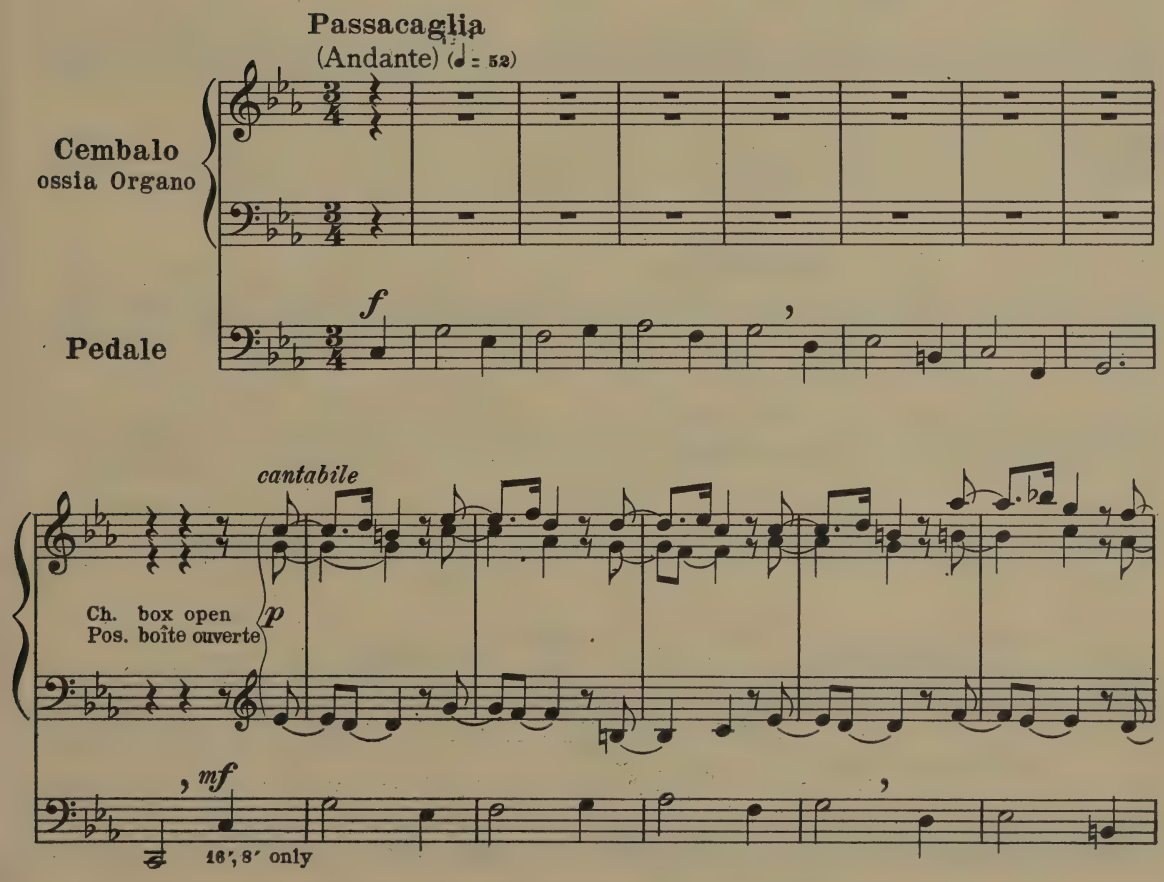
Passacaglia et Thema fugatum

Swell: Flutes 8′, 4′, Cornet, if a complete stop; if not, Oboe (box open).
Great: Flutes 8′; Ch. to Gt.
Choir: Flutes 8′ & 4′ (box open)
Pedal: Foundation stops 32′, 16′, 8′, 4′.

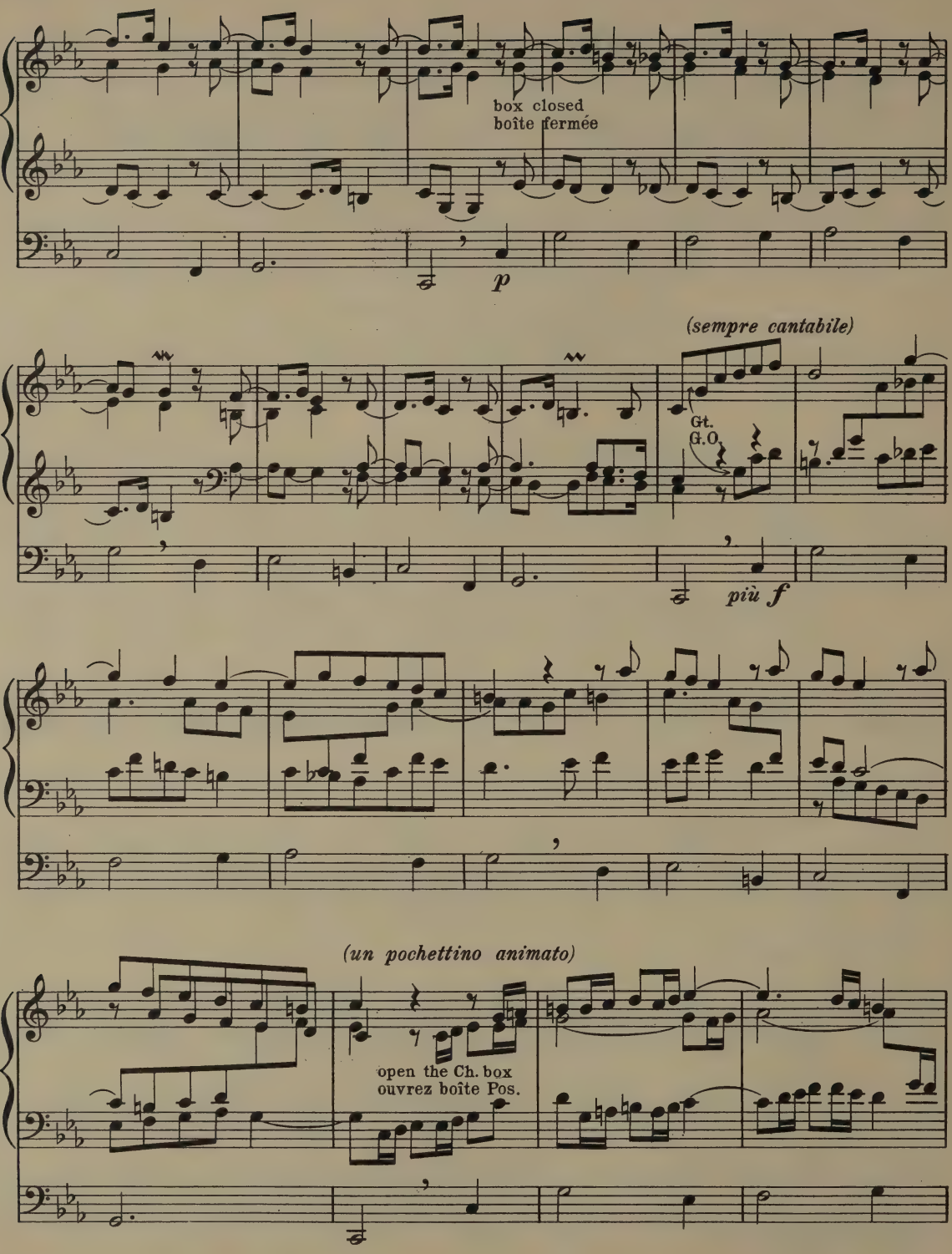
Récit Cornet 5 Rangs (boîte ouverte)
Positif: Flûtes 8 et 4 (boîte ouverte).
G. O. Bourdon 8, Flûte 8. Pos. accouplé
Pédale: Fonds de 32, 16, 8, 4.

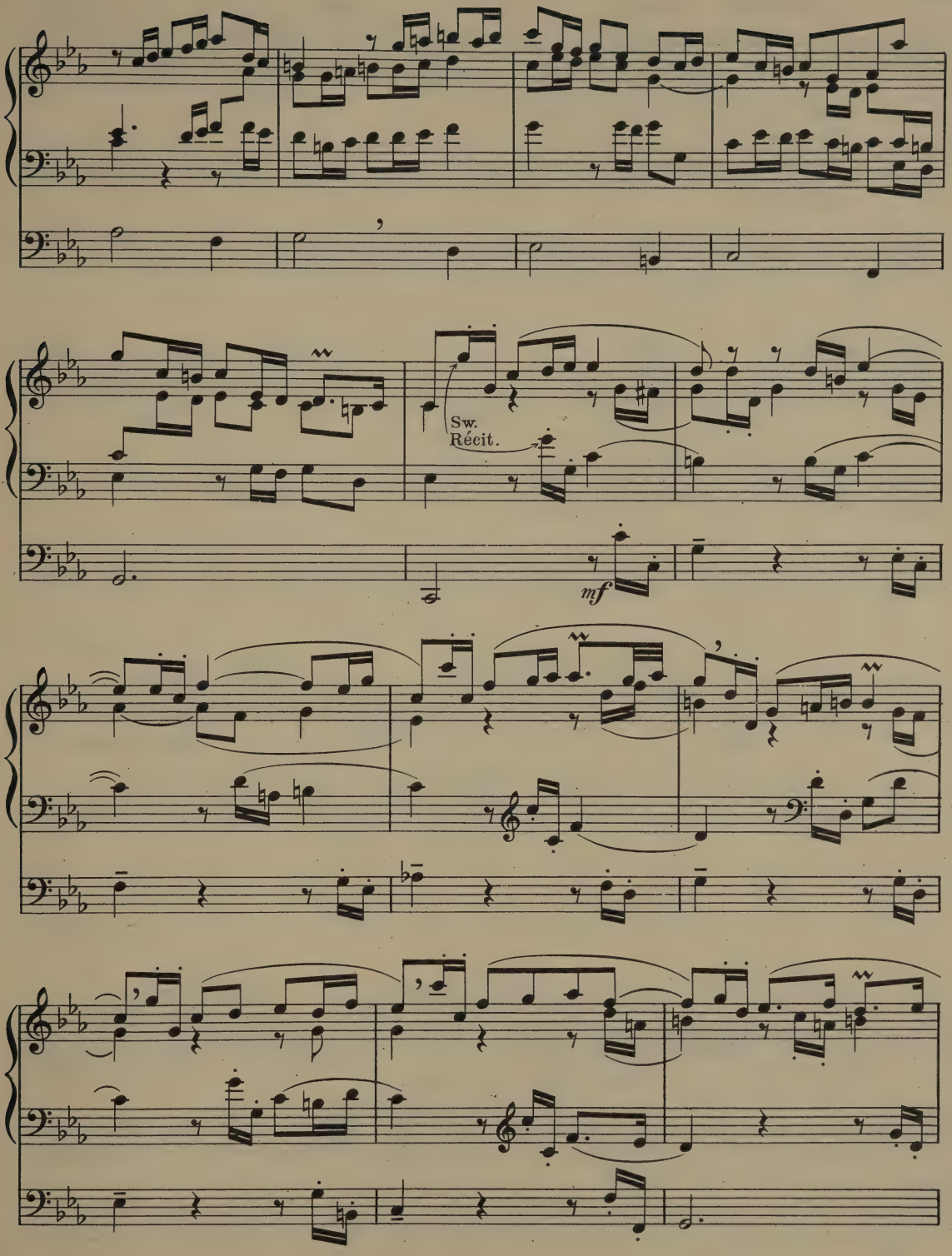
Combination to prepare in advance for performing the Thema fugatum without interruption.

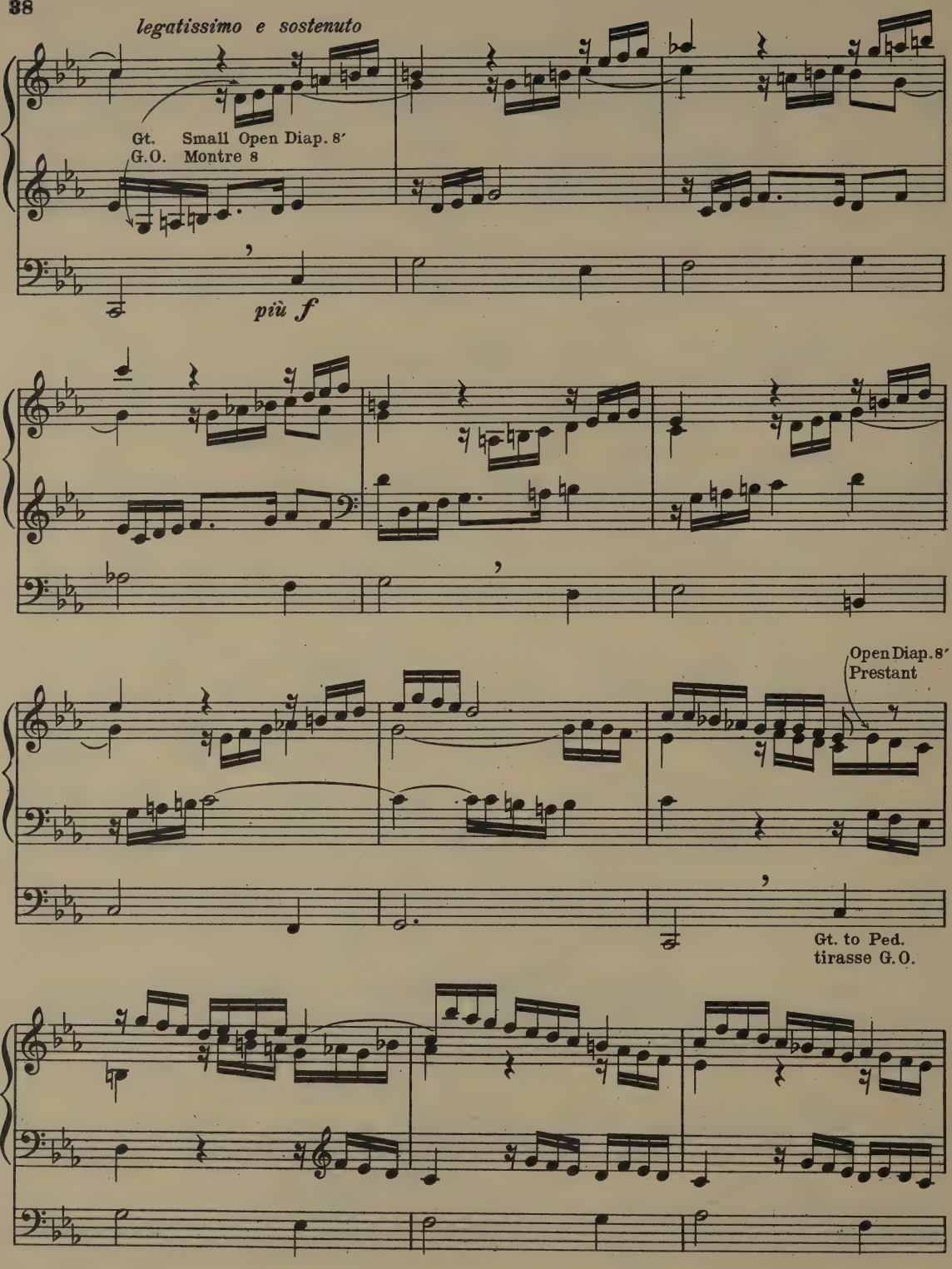
Swell: Foundation stops 8′, 4′, Mixtures
Great: Flutes 8′, 4′, Gemshorn 8′
Small Diap. Sw. to Gt. Ch. to Gt.
Choir: Geigenprincipal 8′, Flutes 8′, 4′
Pedal: 16′, 8′ Sw., Ch. & Gt. to Ped.

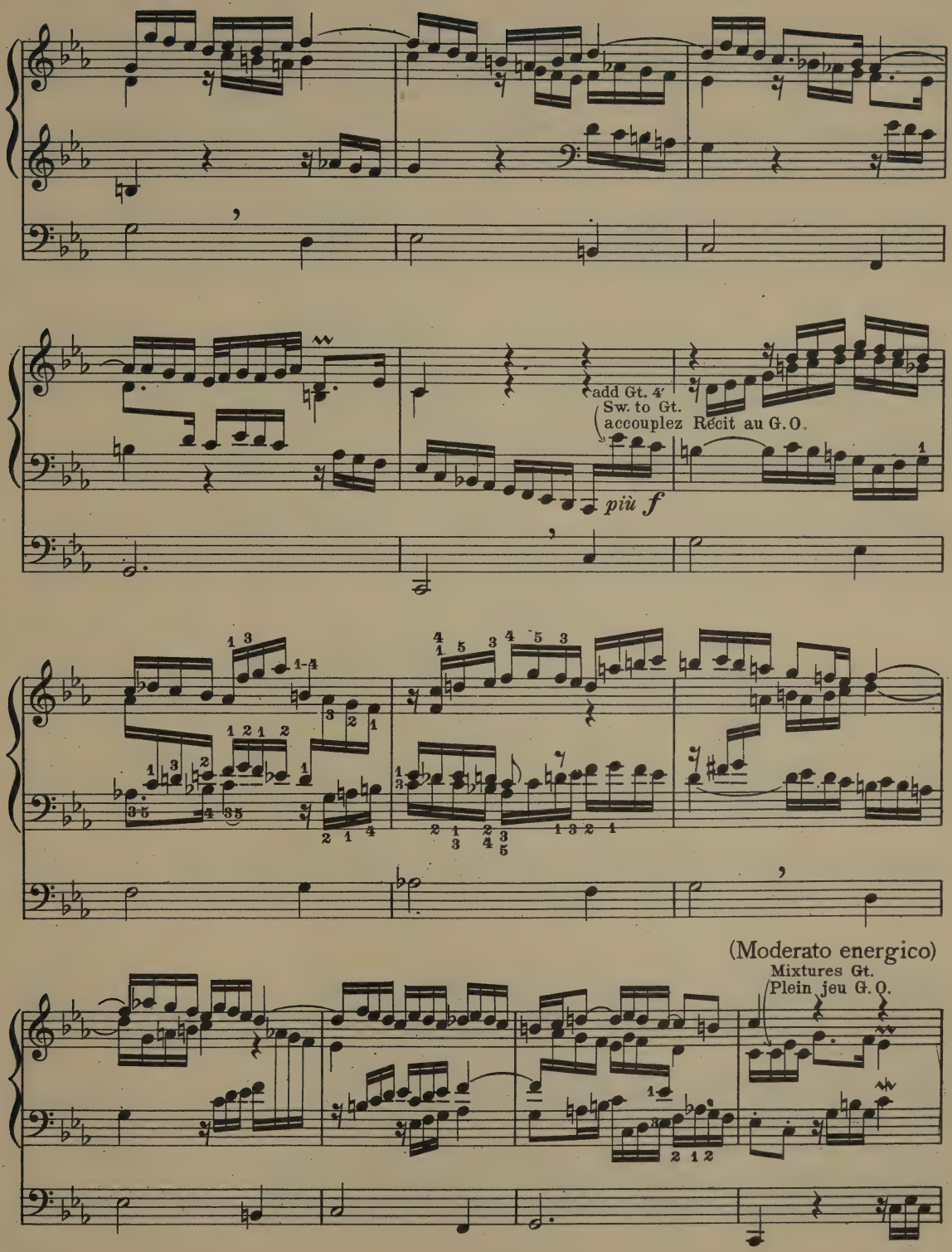


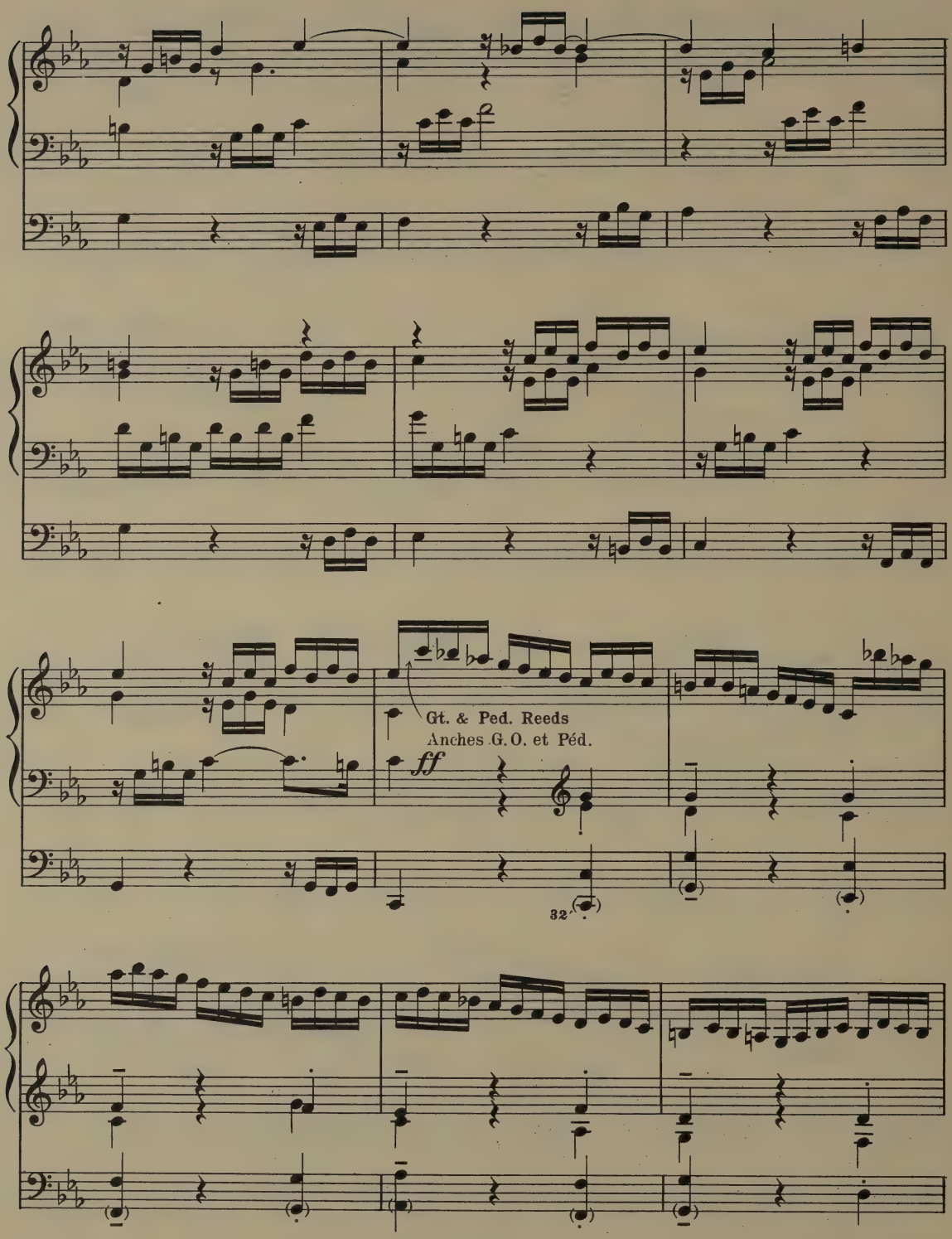
The melody of this Passacaglia appears in the Gregorian Communion *"Acceptabis sacrificium justitiæ"* for the 10th Sunday after Pentecost.

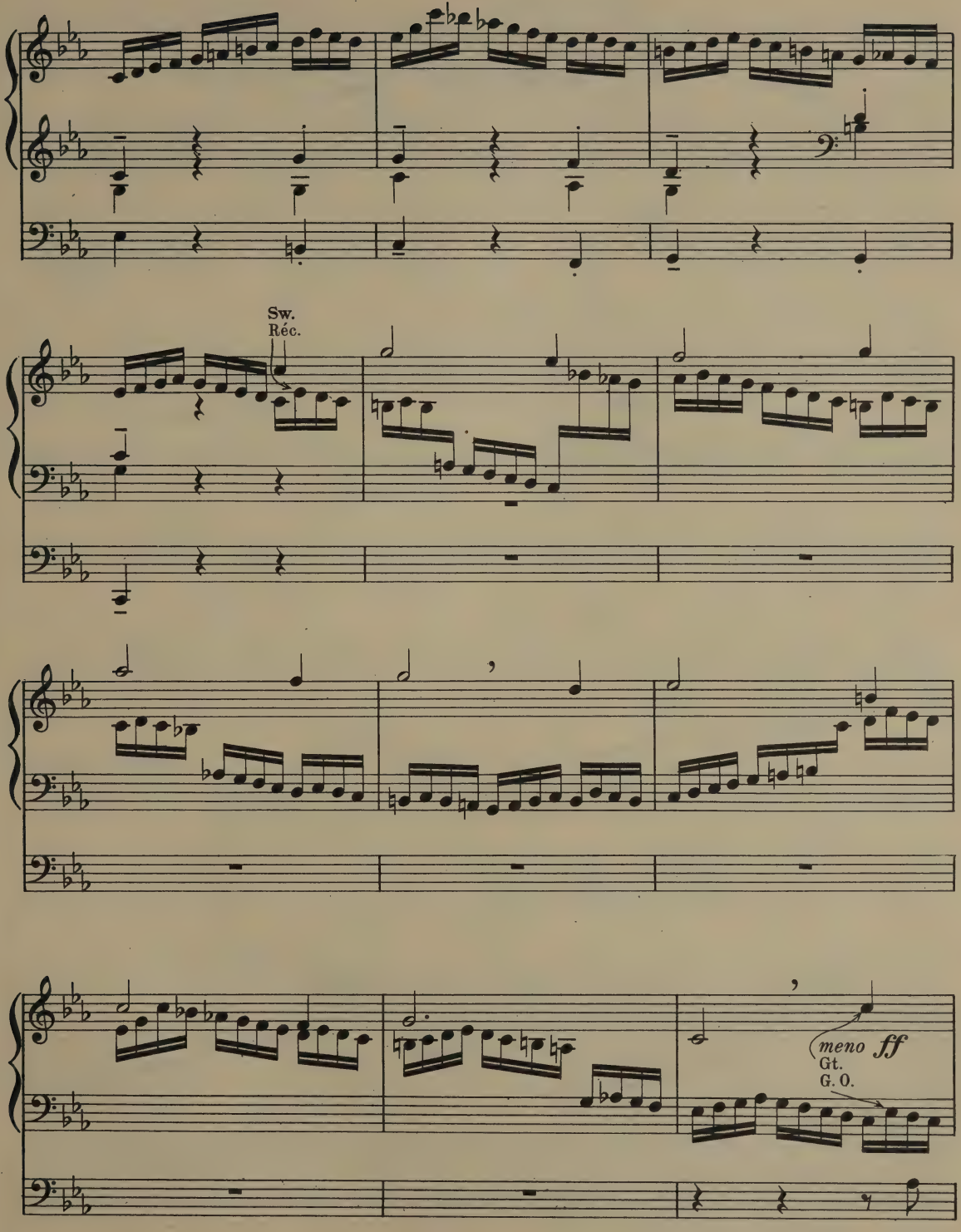

box closed
boîte fermée
p
(sempre cantabile)
Gt.
G.O.
più f
(un pochettino animato)
open the Ch. box
ouvrez boîte Pos.

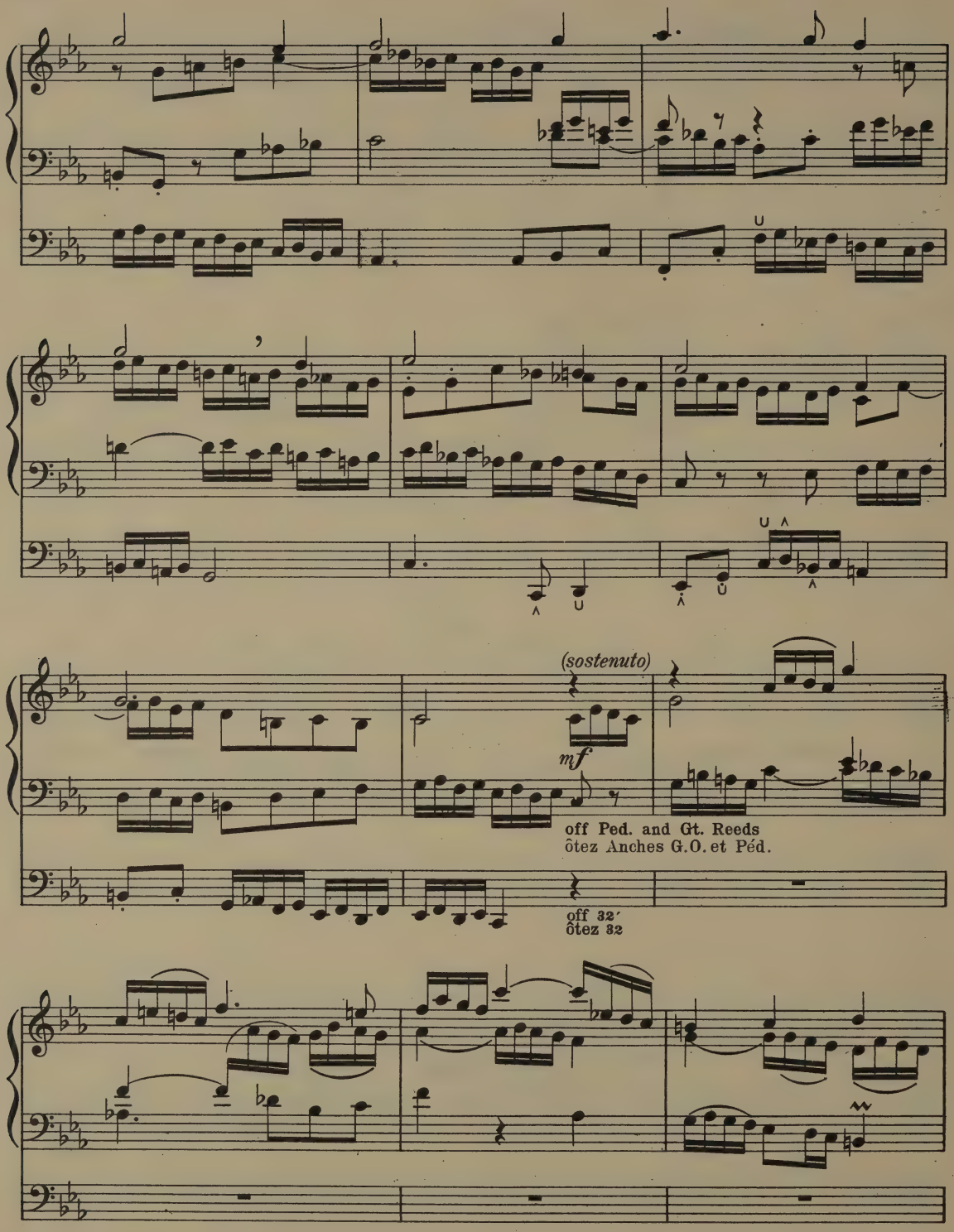

Sw.
Récit.
mf

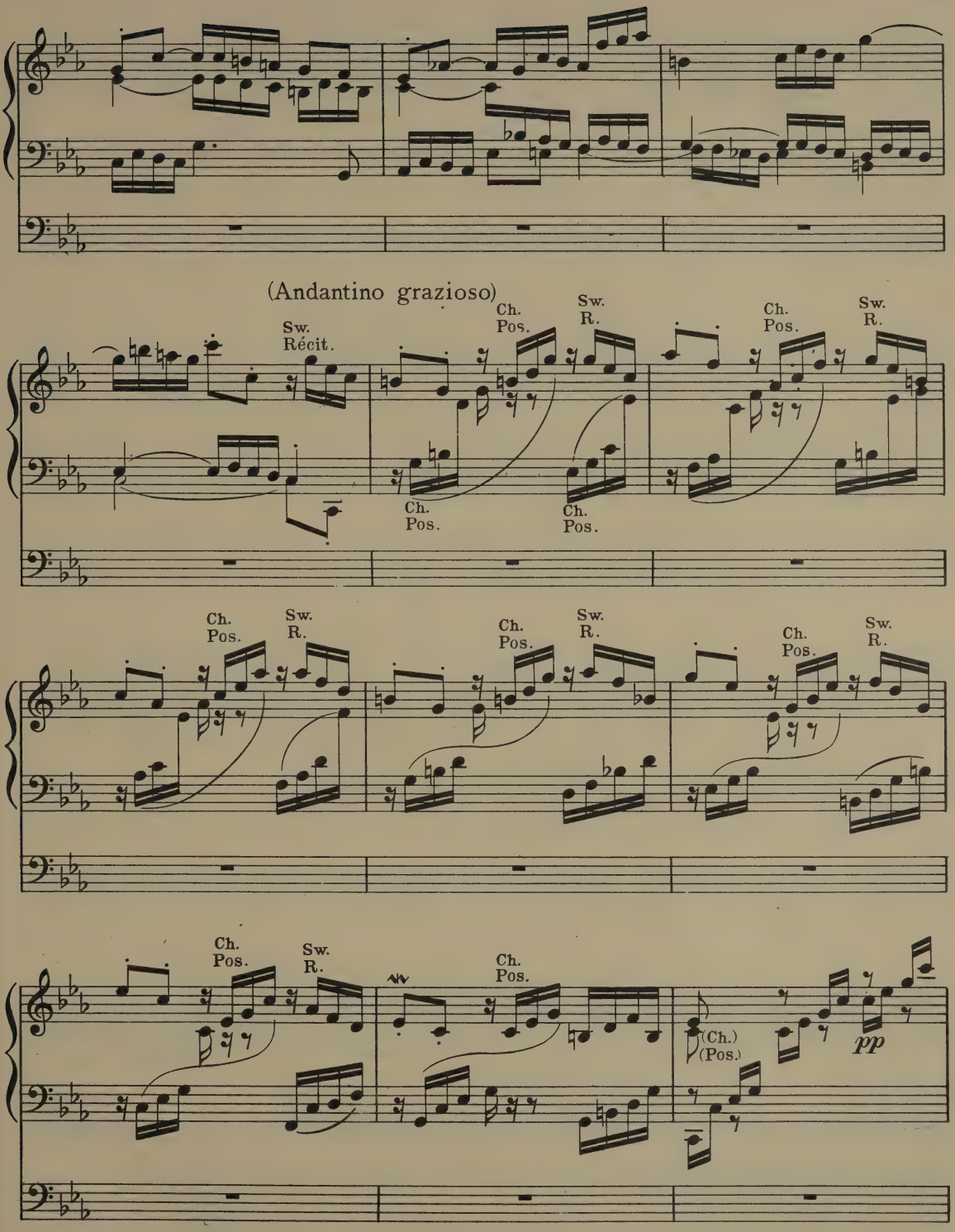

legatissimo e sostenuto
Gt. Small Open Diap. 8′
G.O. Montre 8
più f
Open Diap. 8′
Prestant
Gt. to Ped.
tirasse G.O.

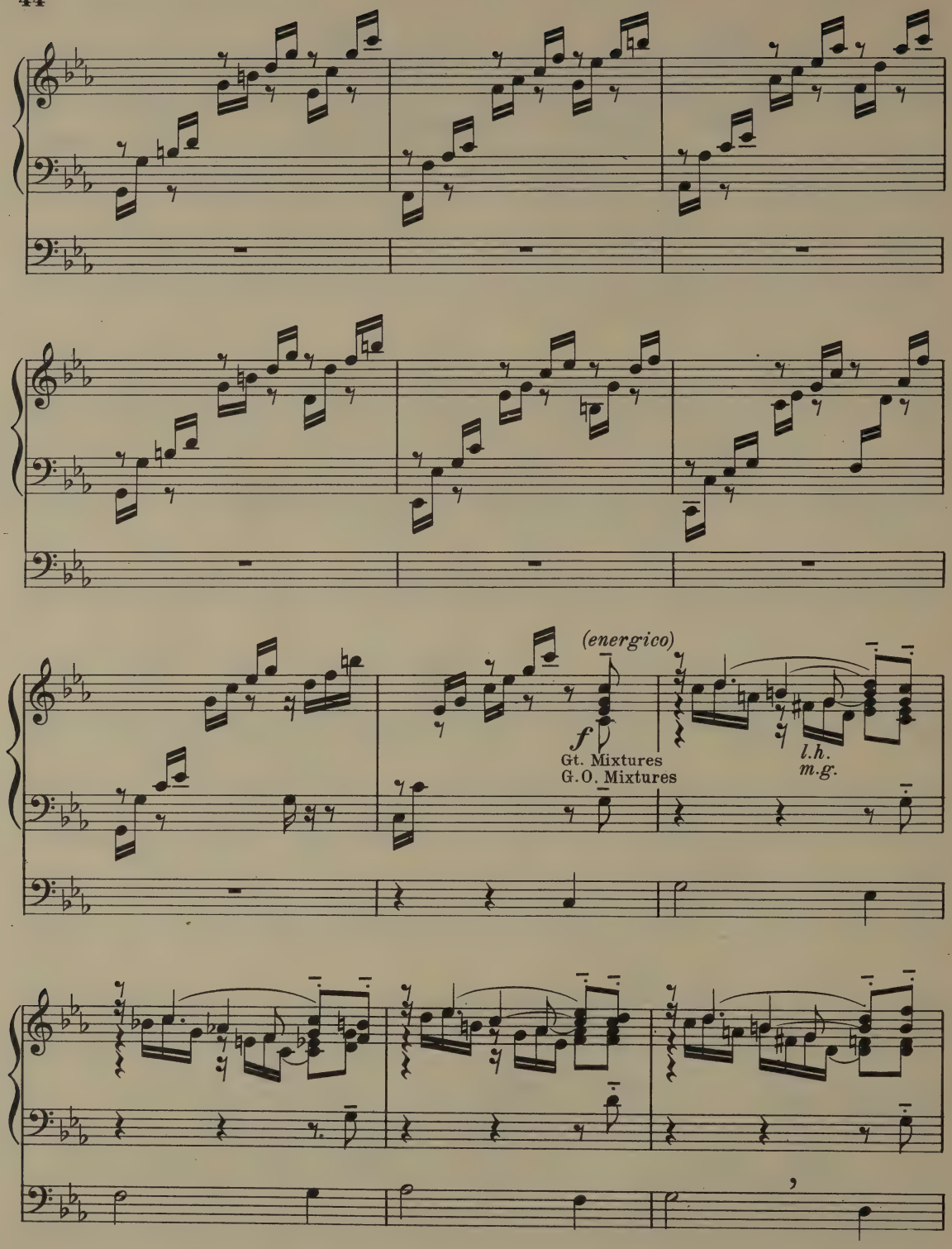

add Gt. 4′
Sw. to Gt.
accouplez Récit au G.O.
più f
(Moderato energico)
Mixtures Gt.
Plein jeu G.O.

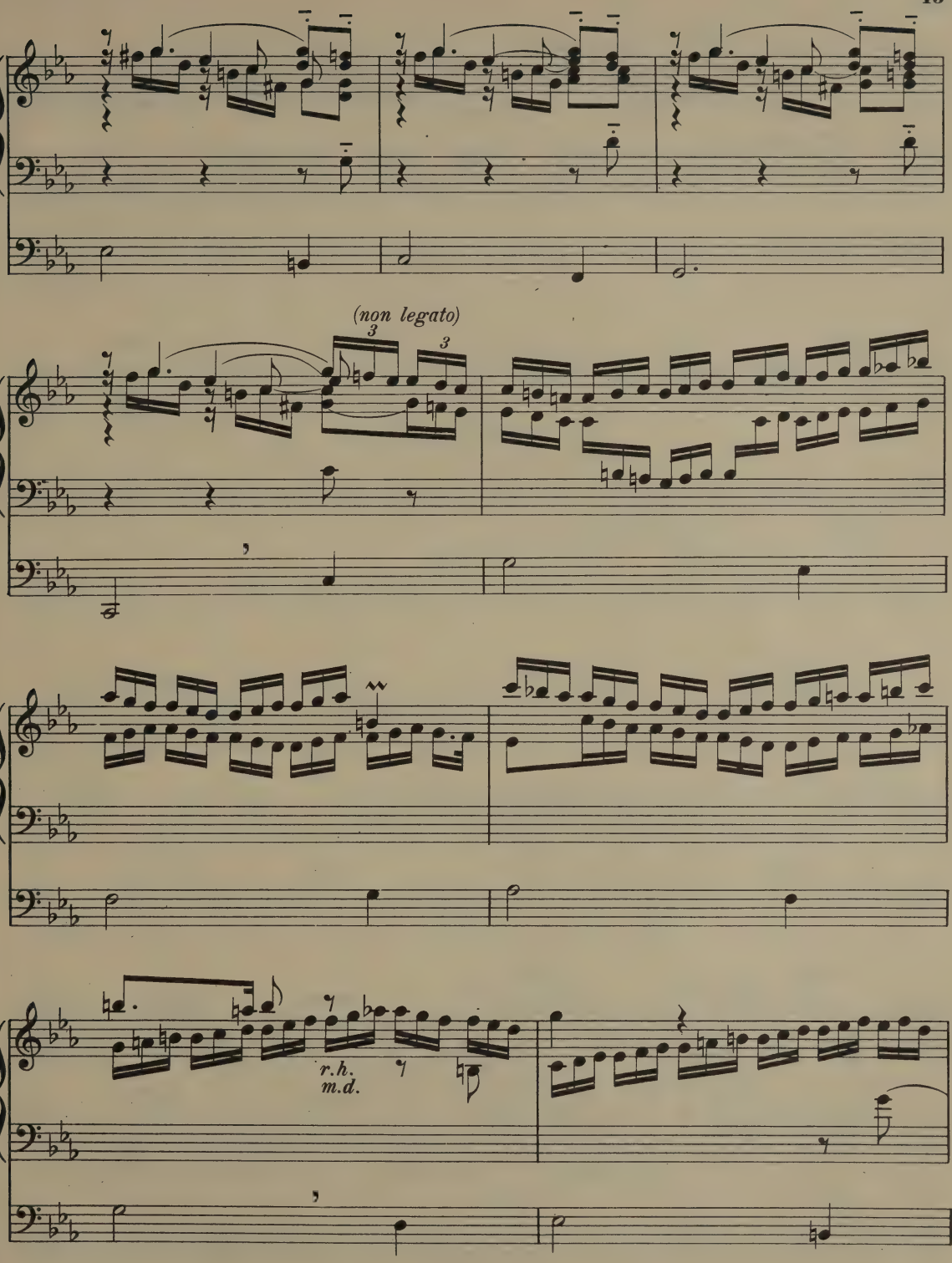

Gt. & Ped. Reeds
Anches G.O. et Péd.
ff
32

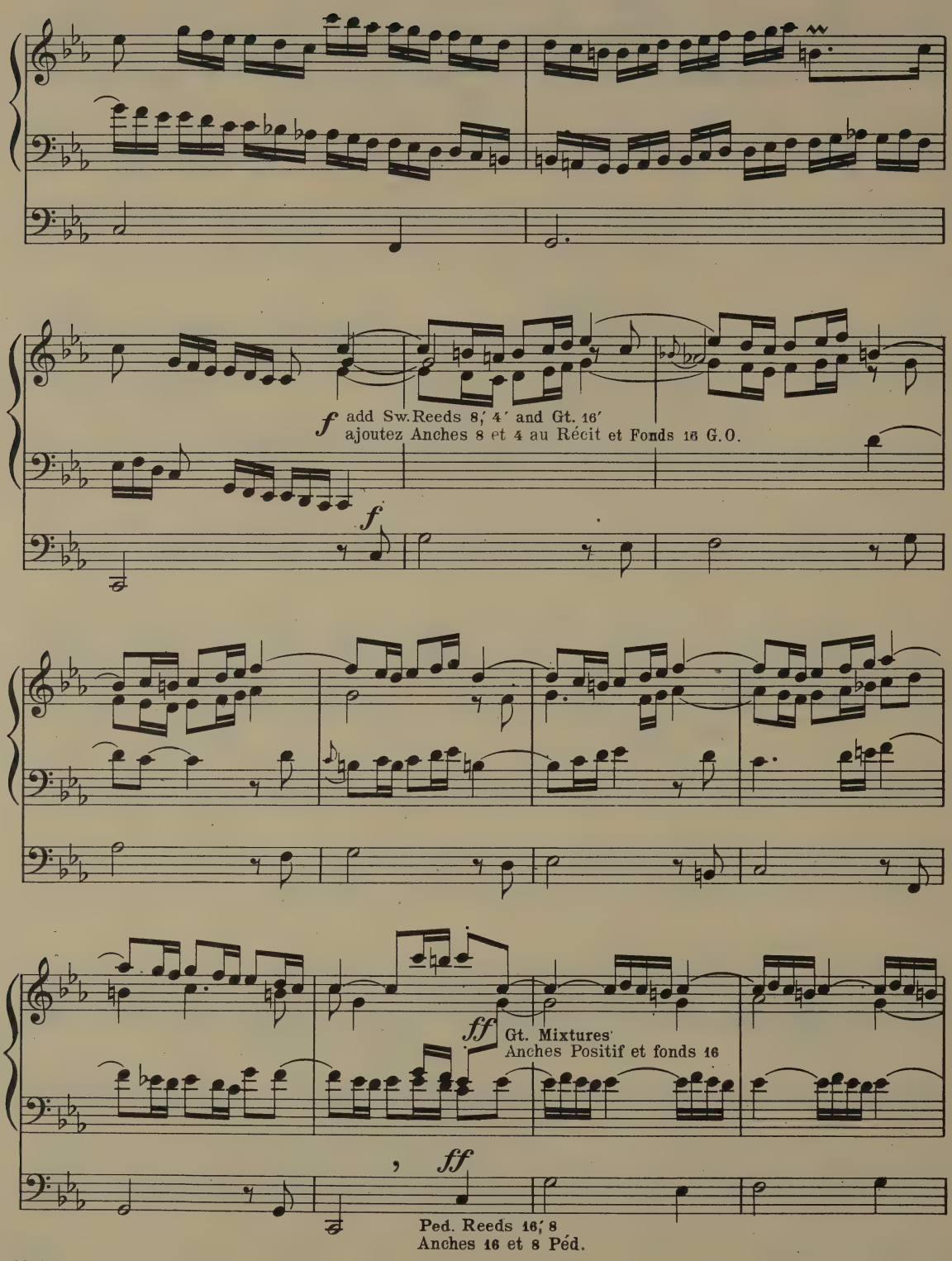

Sw.
Réc.
meno ff
Gt.
G. O.

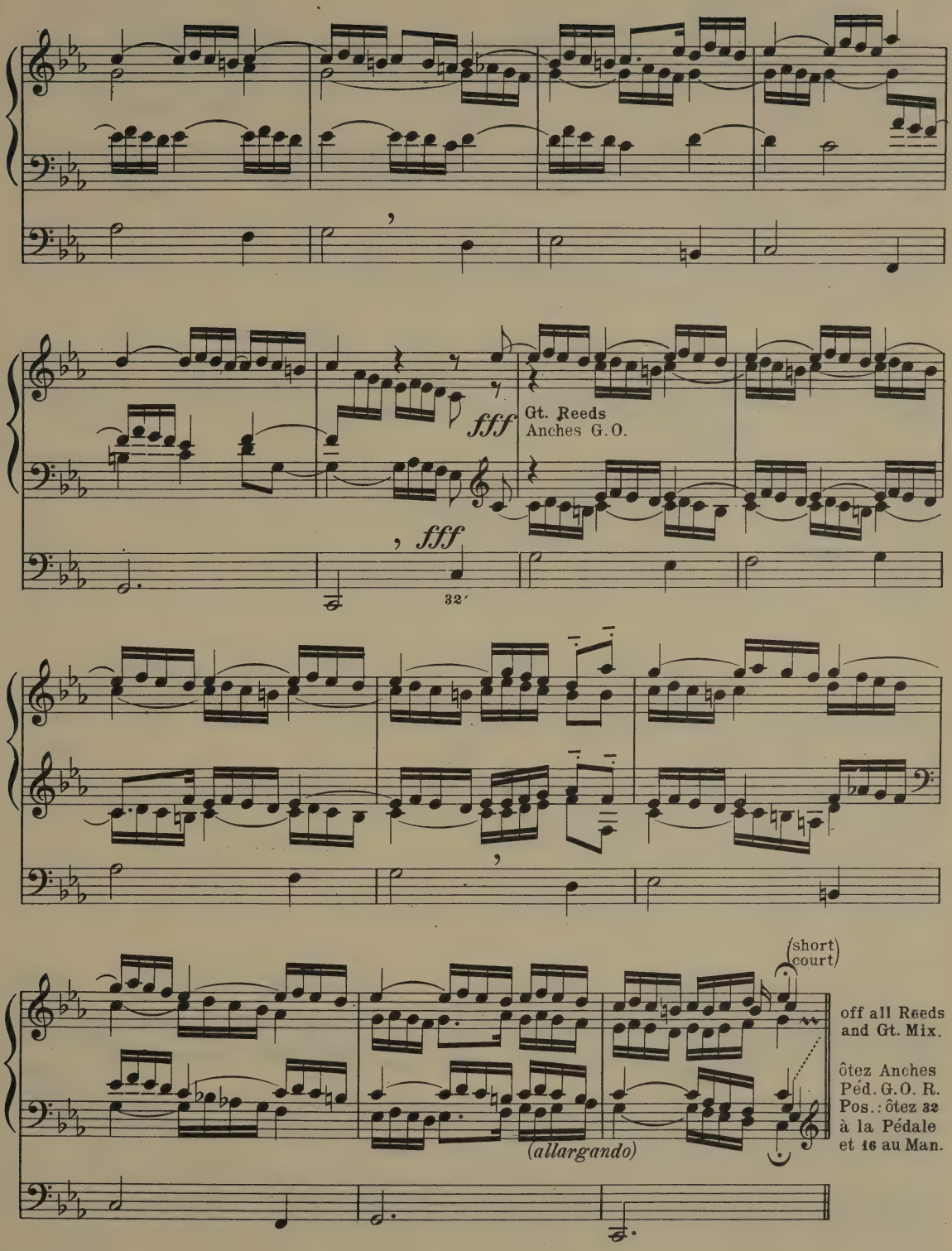

(sostenuto)
mf
off Ped. and Gt. Reeds
ôtez Anches G.O. et Péd.
off 32′
ôtez 32


(Andantino grazioso)
Sw.
Récit.
Ch.
Pos.
Sw.
R.
Ch.
Pos.
Sw.
R.
Ch.
Pos.
Sw.
R.
Ch.
Pos.
Ch.
Pos.
Sw.
R.
Ch.
Pos.
Sw.
R.
Ch.
Pos.
Sw.
R.
Ch.
Pos.
Sw.
R.
Ch.
Pos.
(Ch.)
(Pos.)
pp


(energico)
f
Gt. Mixtures
G.O. Mixtures
l.h.
m.g.

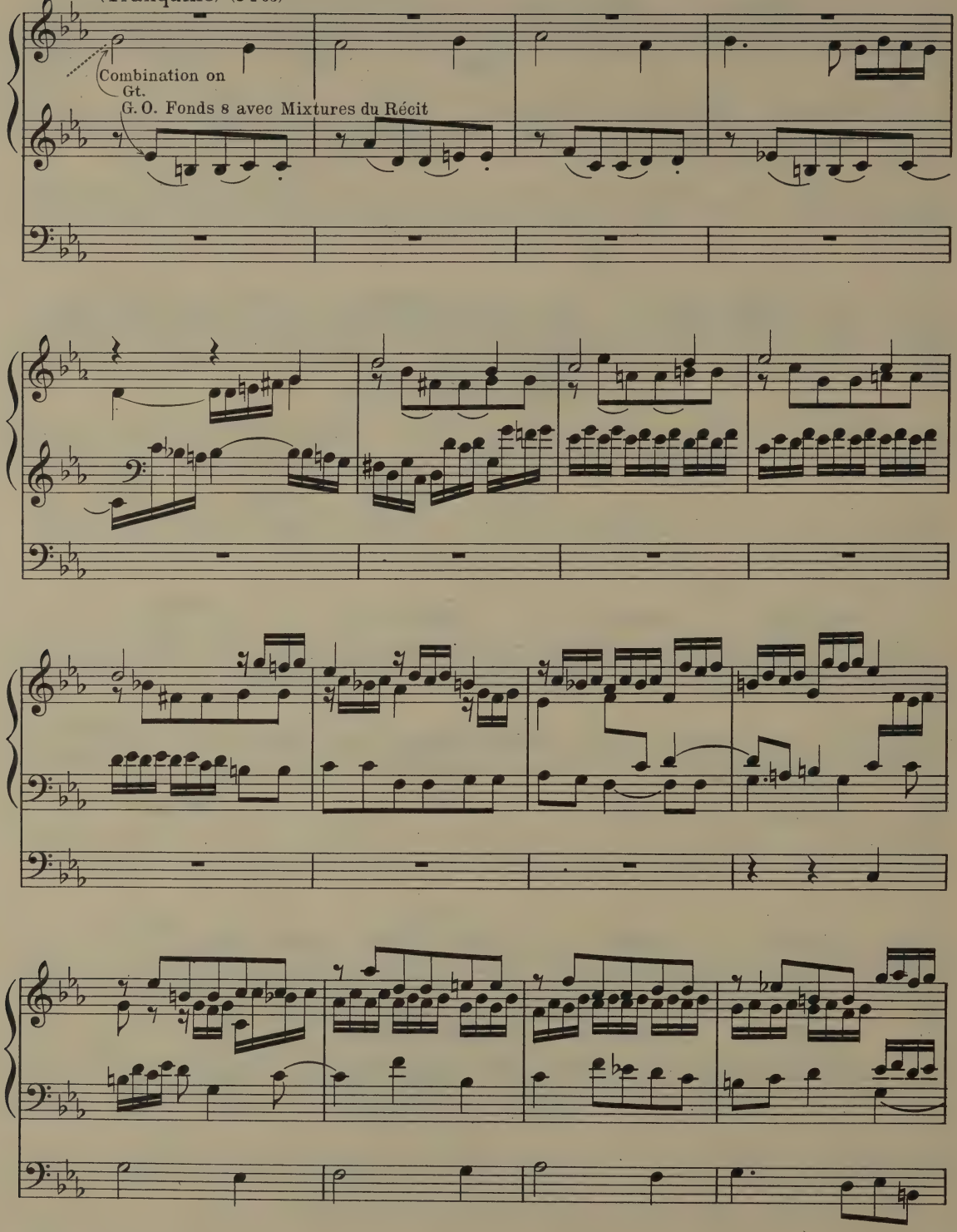

(non legato)
3
3
r.h.
m.d.

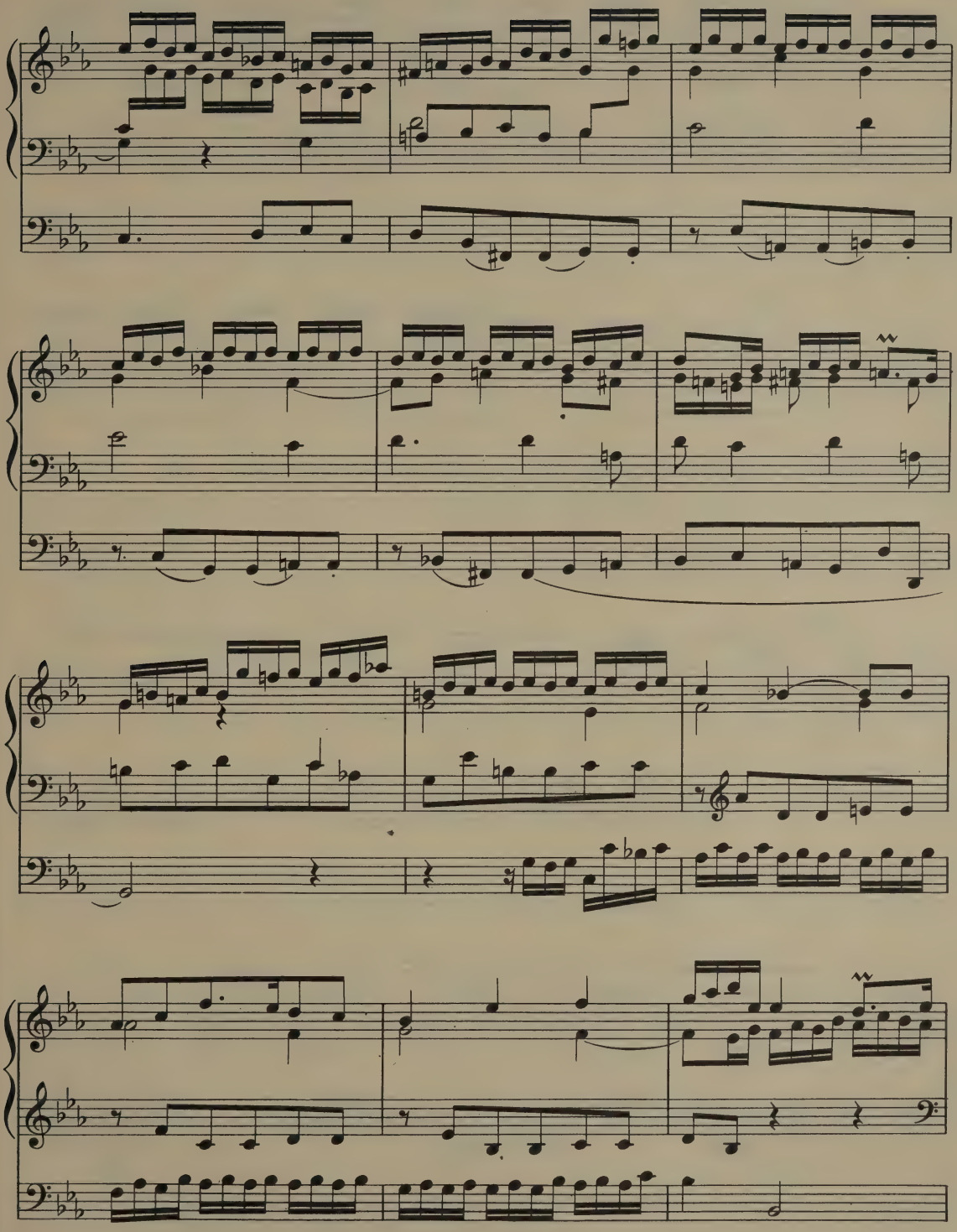

f add Sw. Reeds 8′, 4′ and Gt. 16′
ajoutez Anches 8 et 4 au Récit et Fonds 16 G.O.
f
ff Gt. Mixtures
Anches Positif et fonds 16
ff
Ped. Reeds 16′, 8
Anches 16 et 8 Péd.

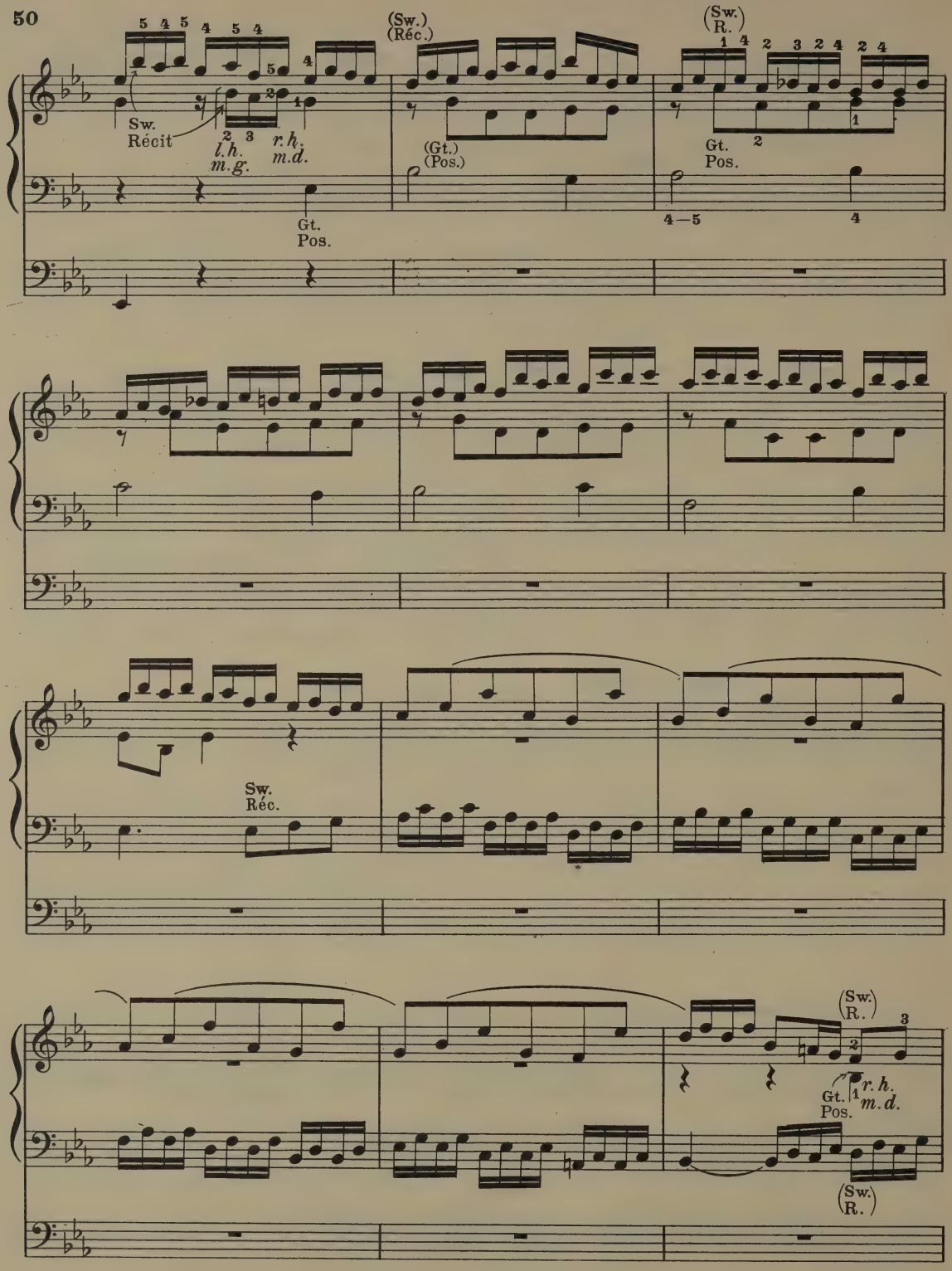

fff
Gt. Reeds
Anches G.O.
fff
32′
(short)
court
off all Reeds
and Gt. Mix.
ôtez Anches
Péd. G.O. R.
Pos.: ôtez 32
à la Pédale
et 16 au Man.
(allargando)

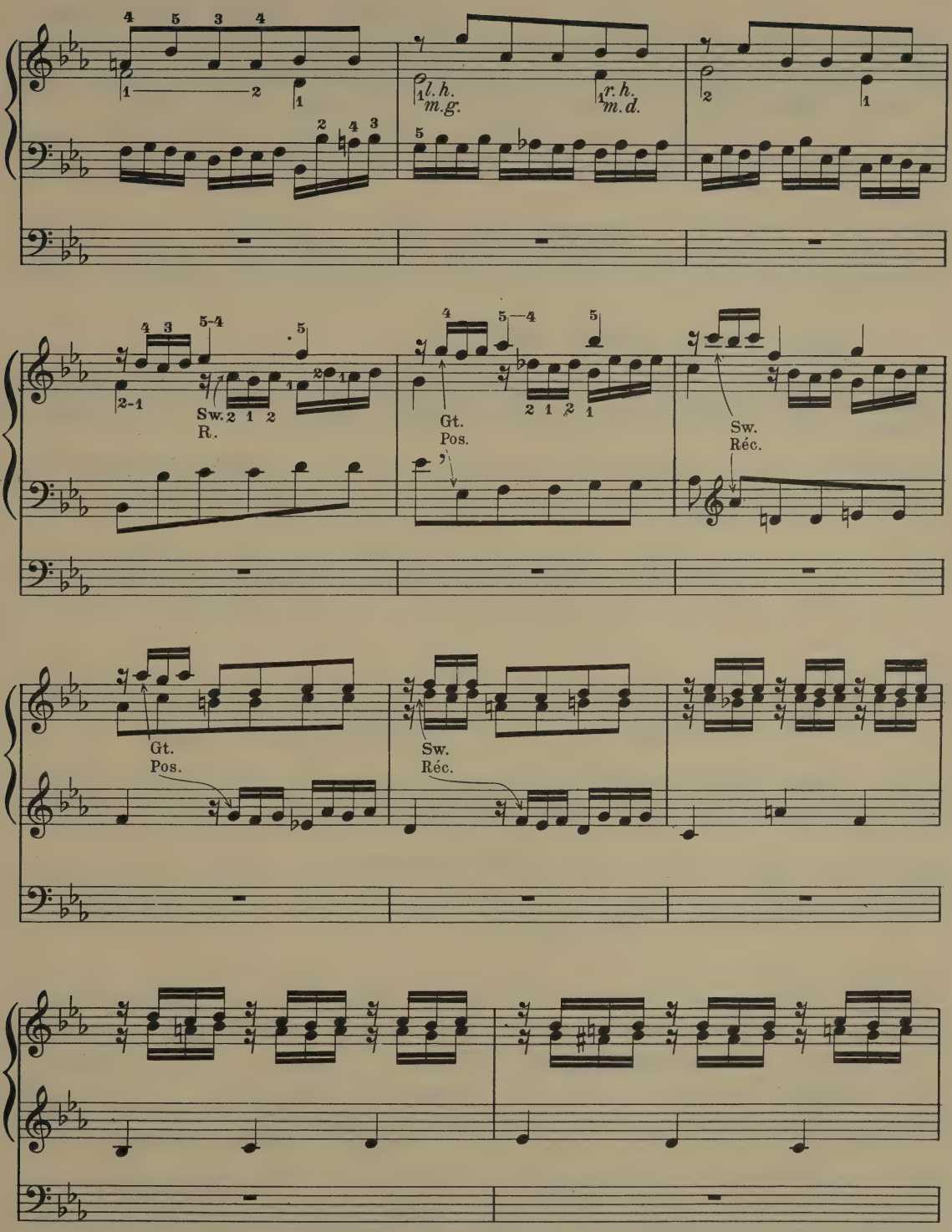
Thema fugatum

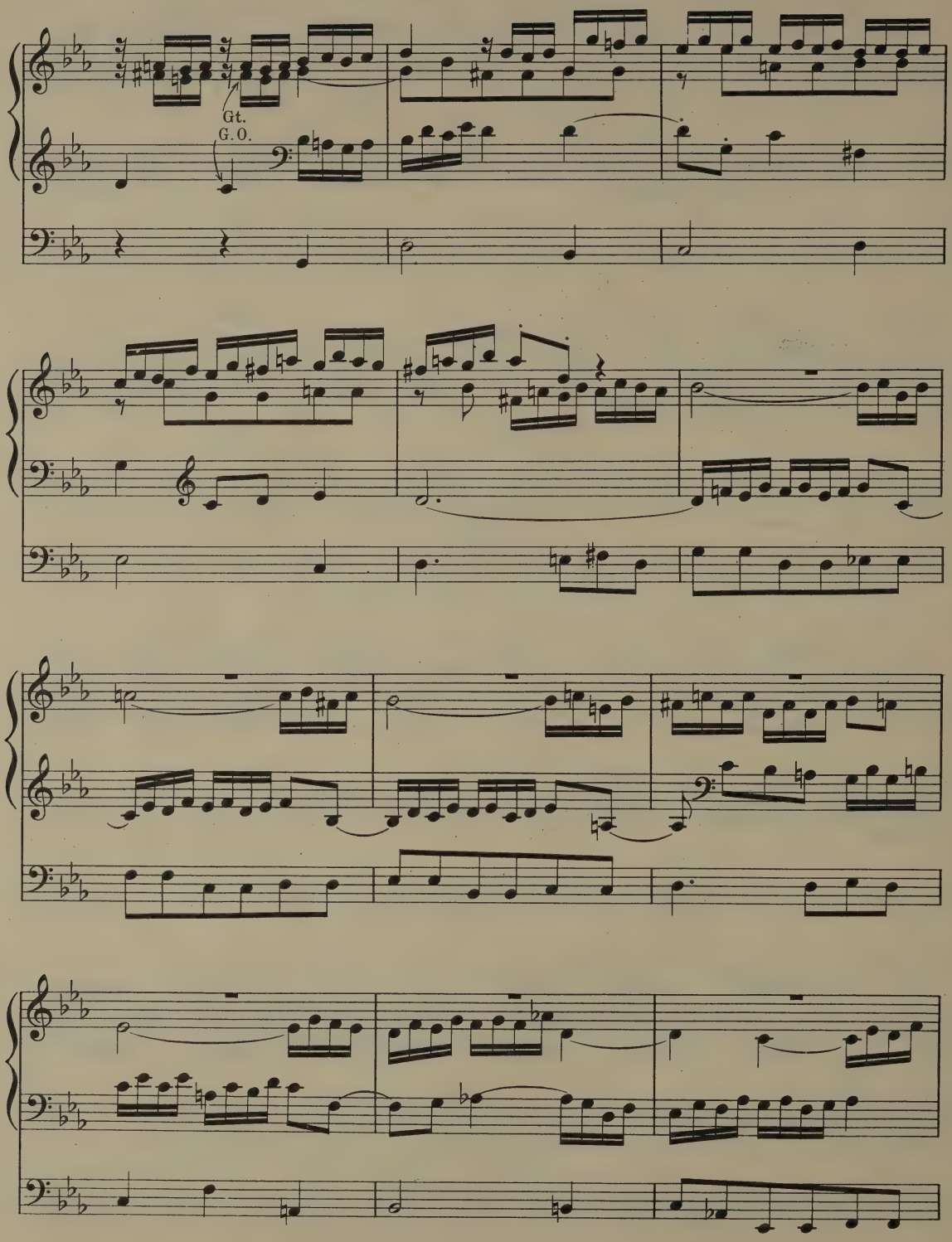
(Tranquillo) (♩ = 63)

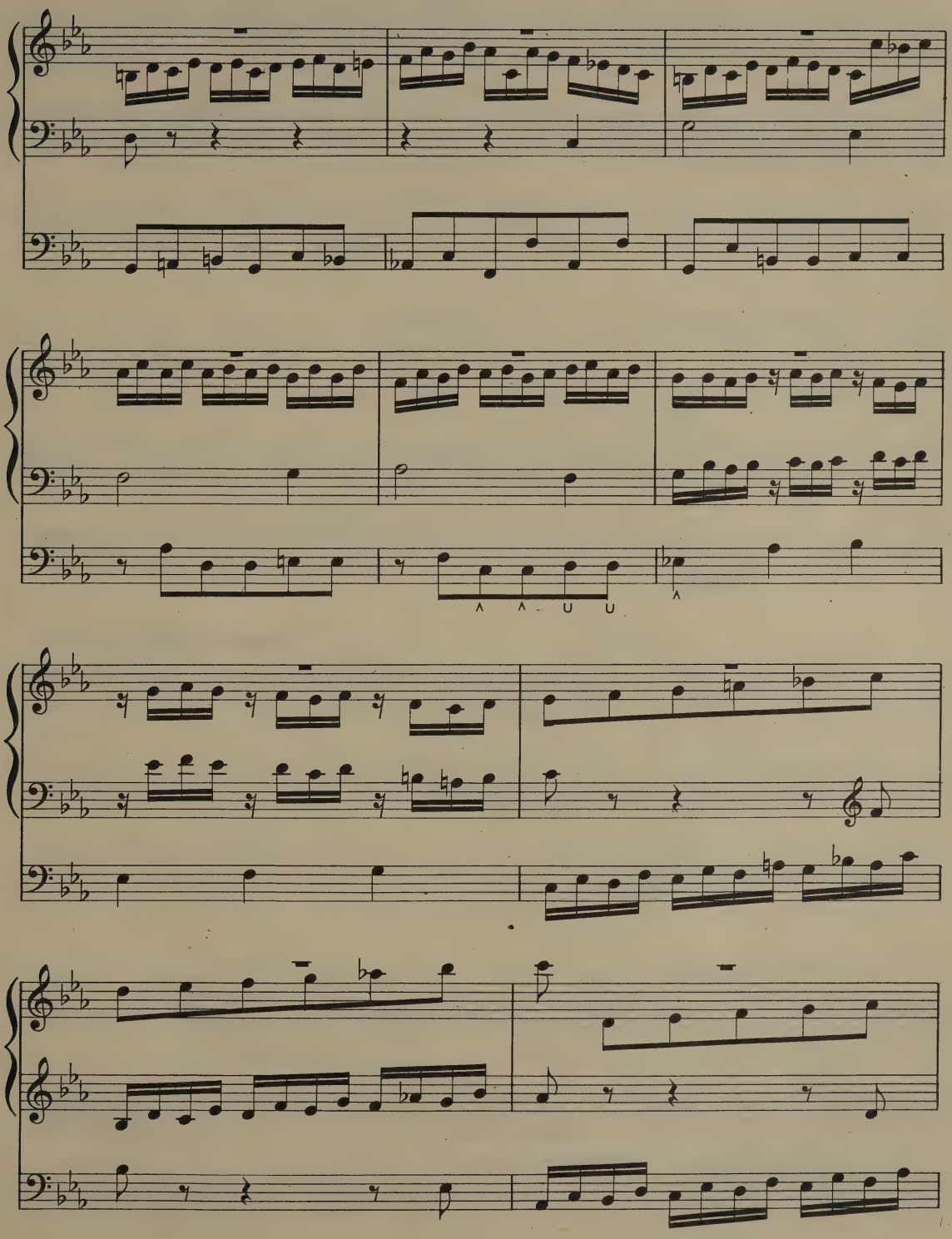


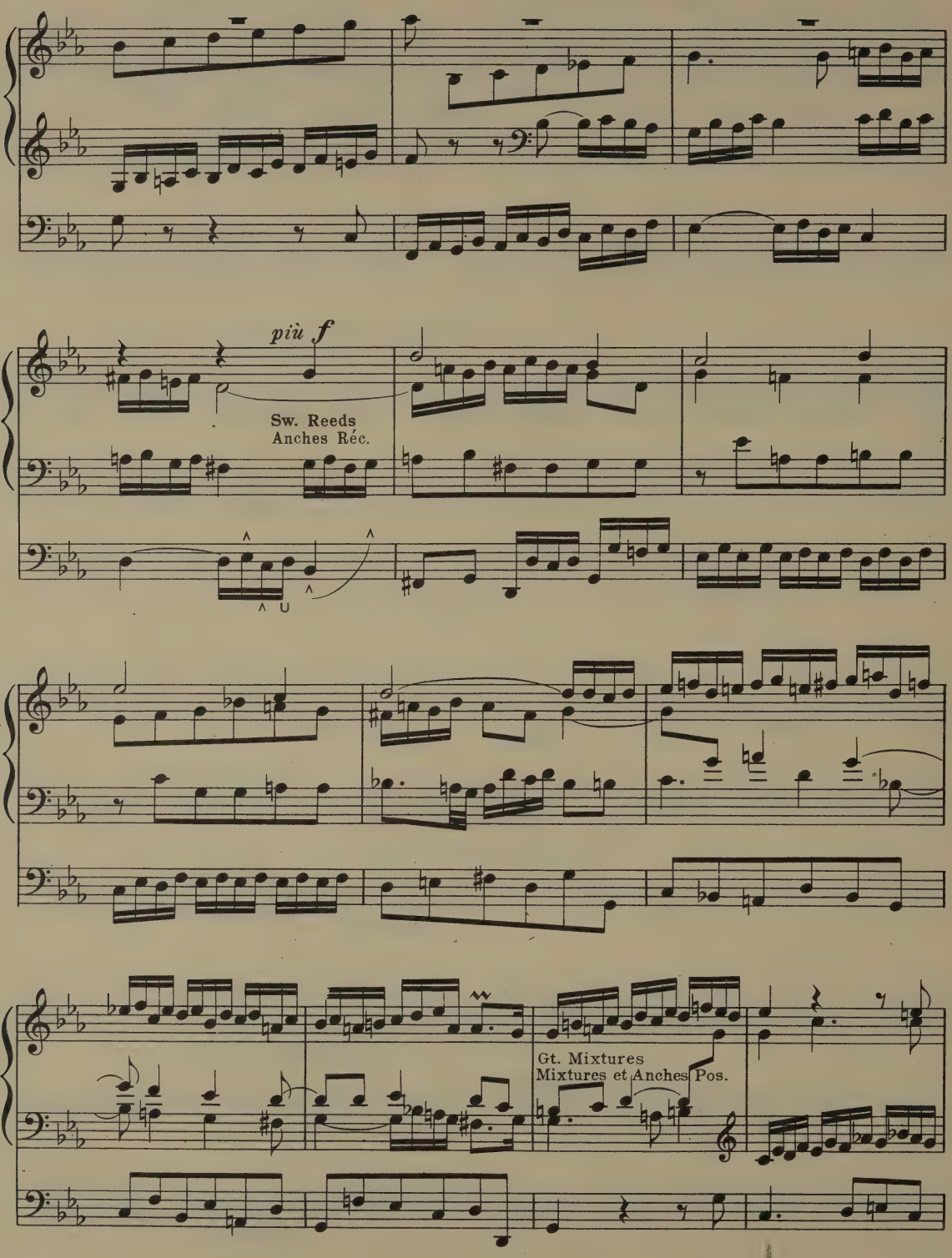


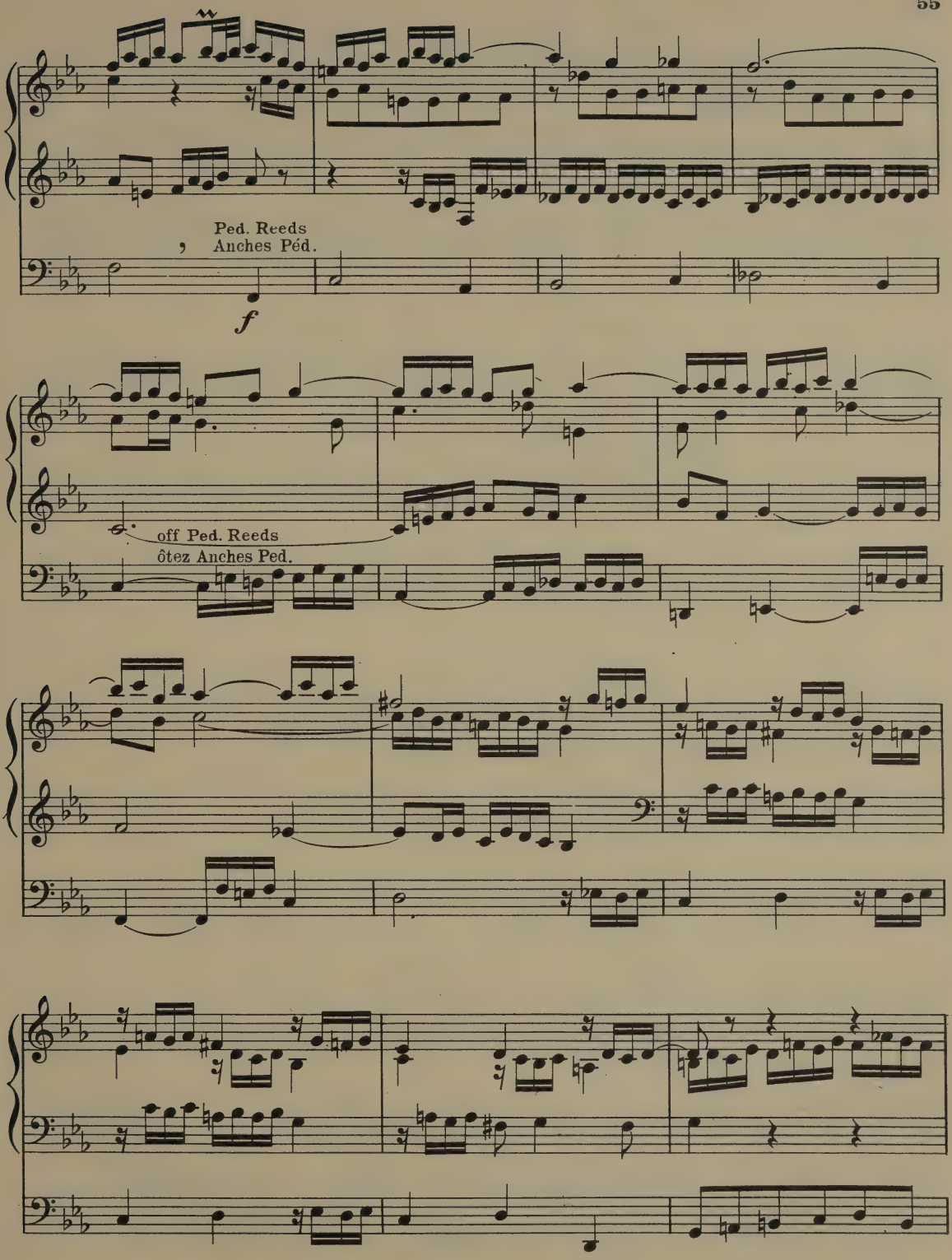

Sw.
Récit
l.h.
m.g.
r.h.
m.d.
Gt.
Pos.
(Sw.)
(Réc.)
(Gt.)
(Pos.)
(Sw.
R.)
Gt.
Pos.
4—5
Sw.
Réc.
(Sw.
R.)
Gt.
Pos.
r.h.
m.d.
(Sw.
R.)

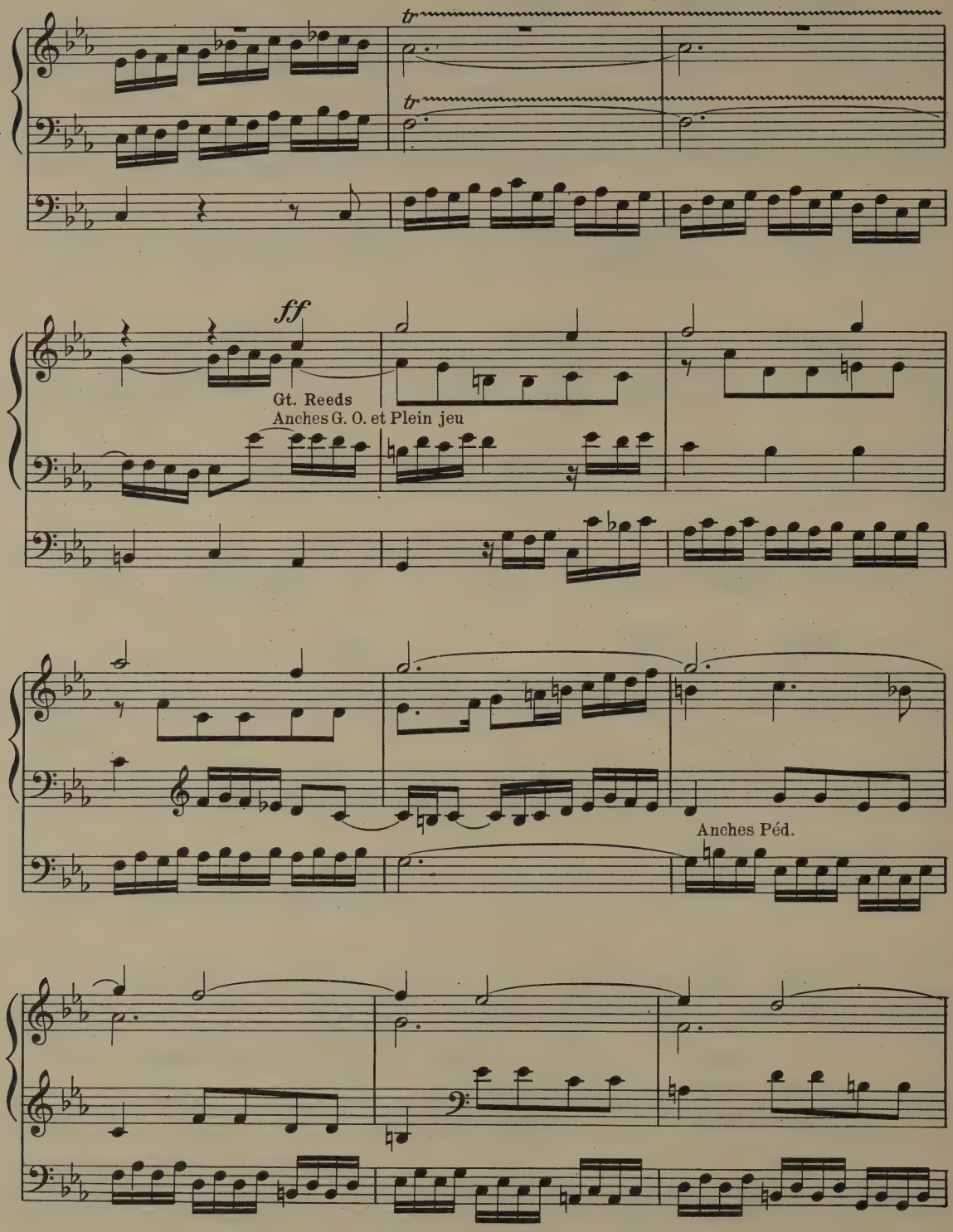

l. h.
m. g.
r. h.
m. d.
Sw.
R.
Gt.
Pos.
Sw.
Réc.
Gt.
Pos.
Sw.
Réc.

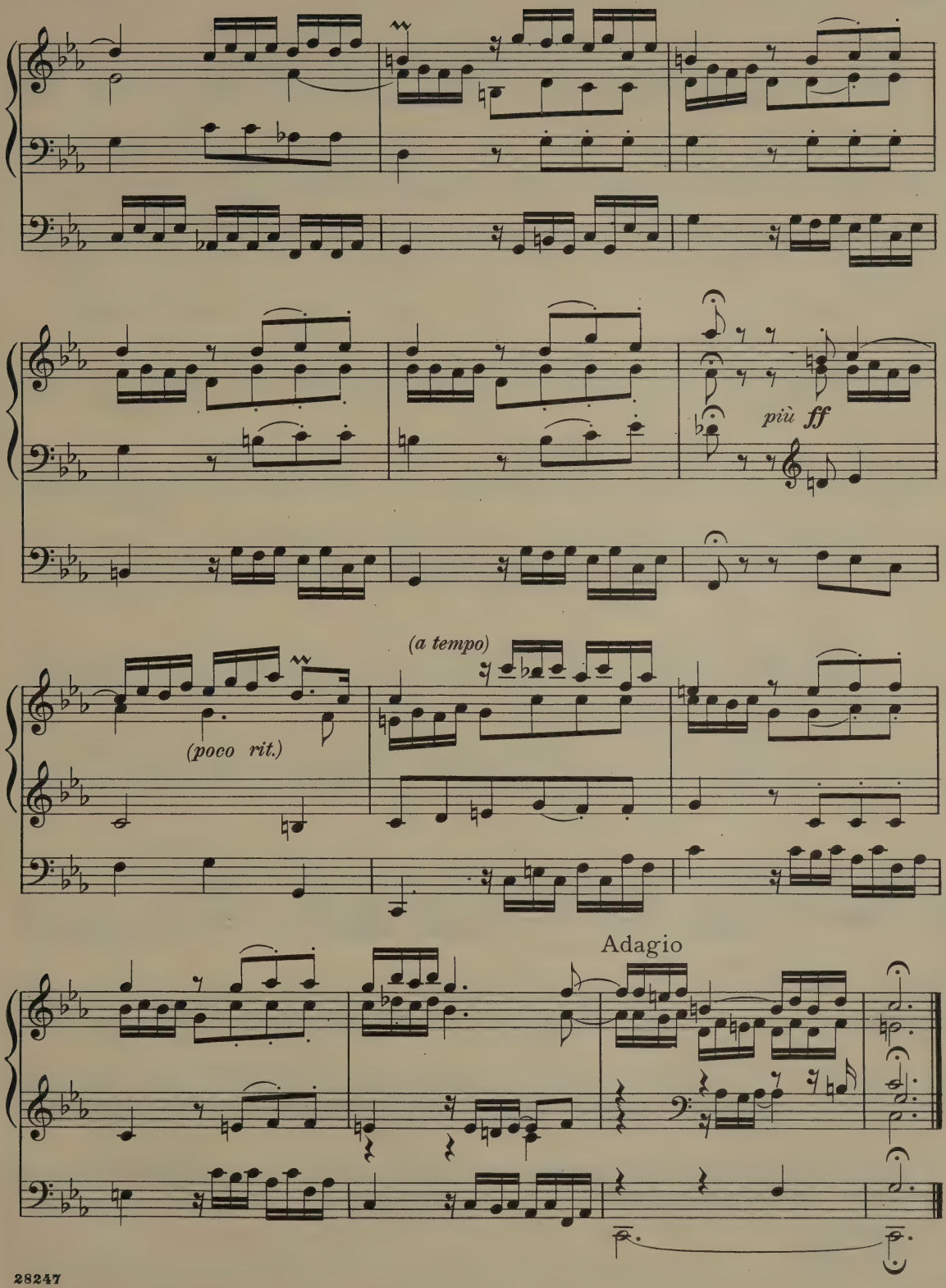

Gt.
G. O.




più f
Sw. Reeds
Anches Réc.
Gt. Mixtures
Mixtures et Anches Pos.


Ped. Reeds
Anches Péd.
f
off Ped. Reeds
ôtez Anches Ped.


tr
tr
ff
Gt. Reeds
Anches G. O. et Plein jeu
Anches Péd.


più ff
(a tempo)
(poco rit.)
Adagio

Sonata III

A

Swell: Cornet, Flutes 8′ & 4′
Choir: Clarinet 8′, Flute 4′
Pedal: Flutes 8′ & 4′, well balanced with manuals

B

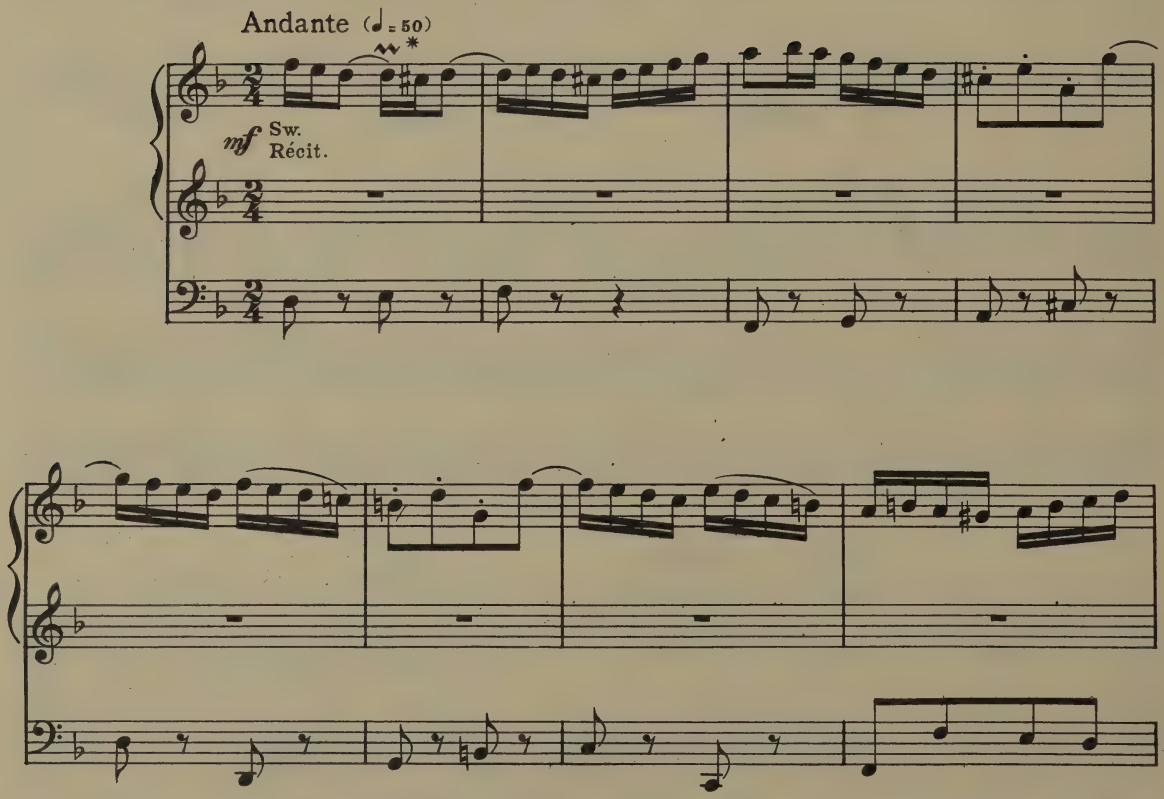
Swell : Flutes 8′ & 4′, Oboe 8′
Choir or Great : Flutes 8′ & 4′, Gemshorn 8′
Pedal : Flutes 8′ & 4′

A

Récit : Cornet
Posit. : Cromorne 8 (ou Clarinette 8), Flûte 4
Pédale: Bourdon 8, Flûte 4

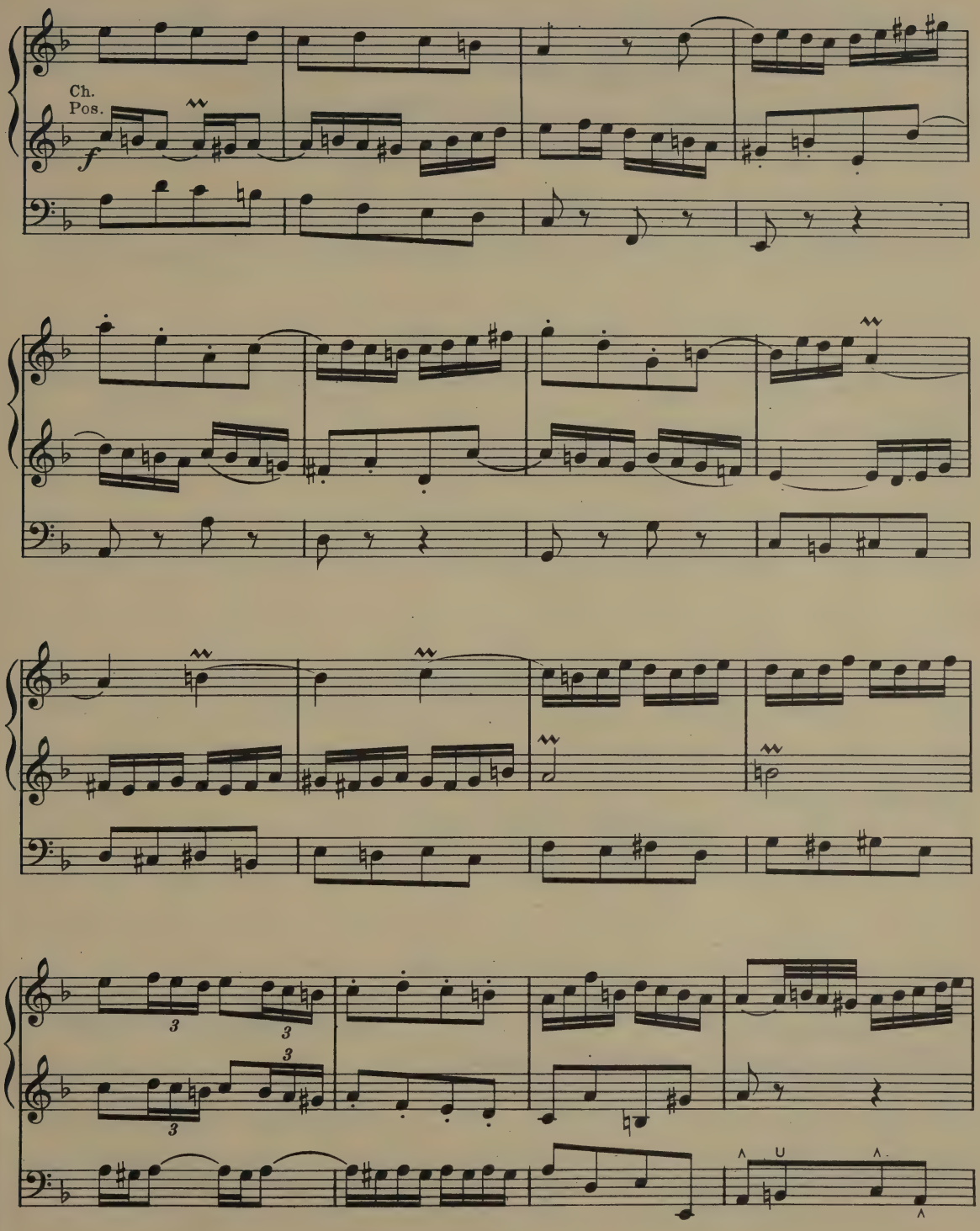
B

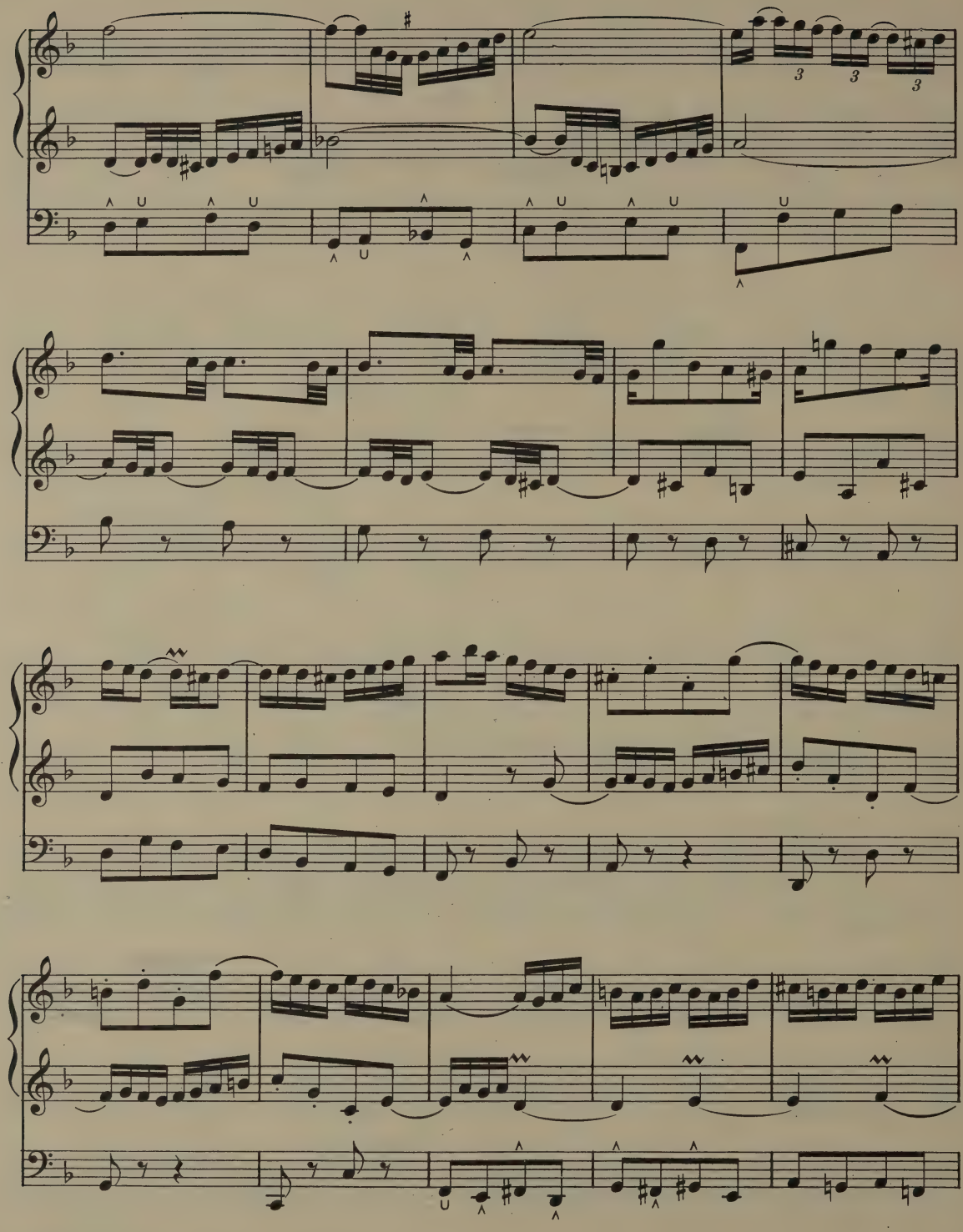
Récit : Basson, Hautbois 8, Bourdon 8
Posit. ou G. O. : Flûtes 8 et 4, Salicional 8
Pédale : Bourdon 8, Flûte 4

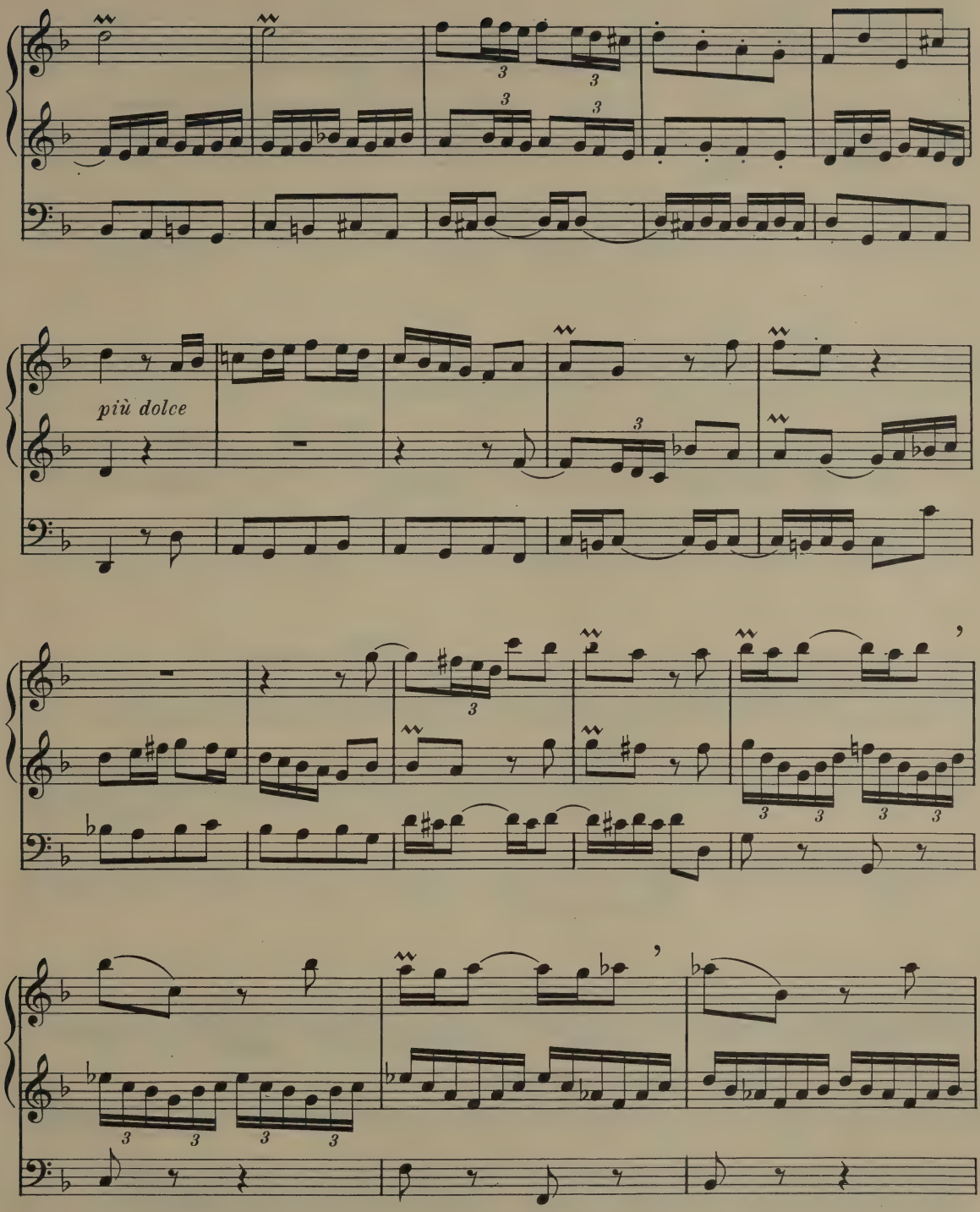


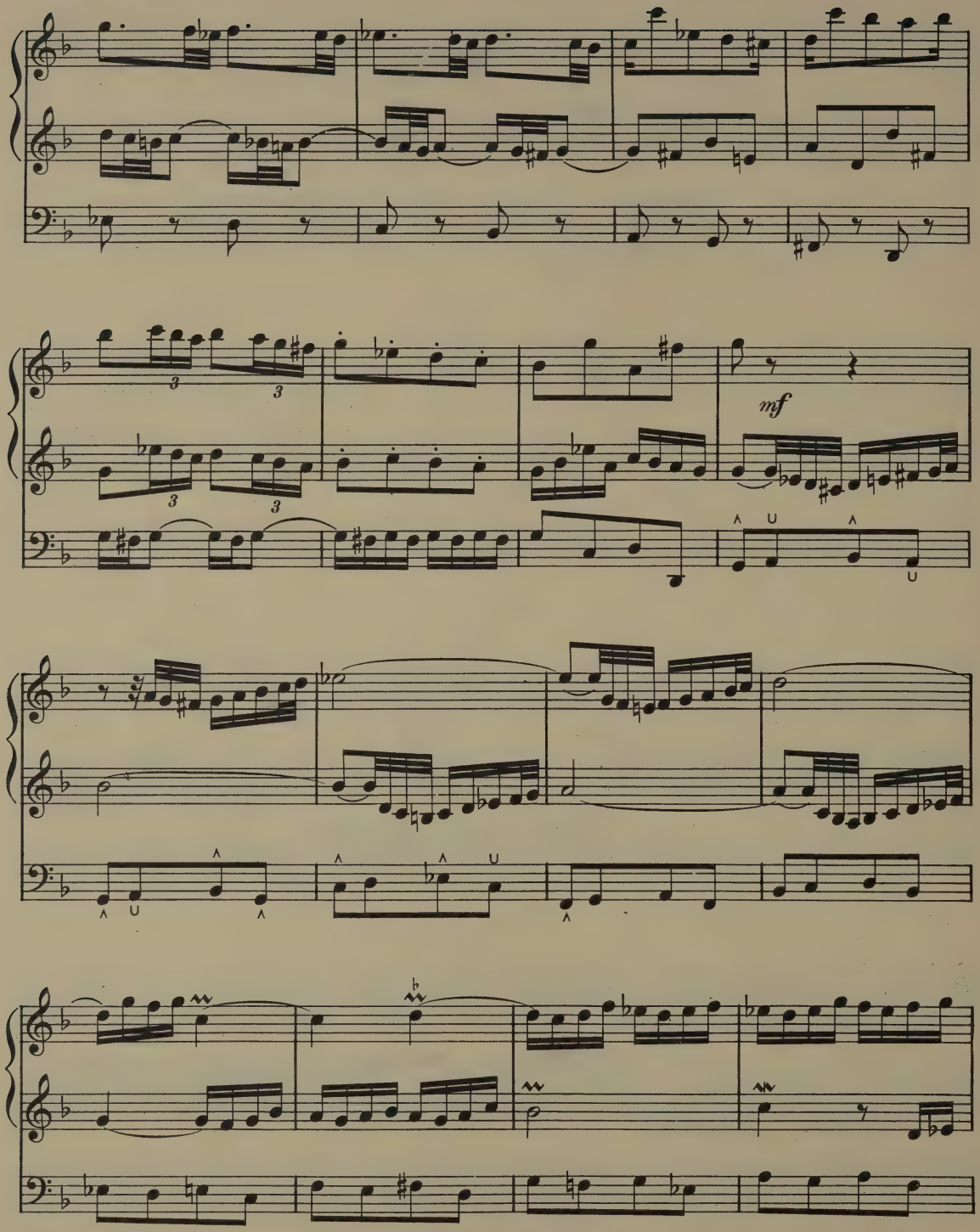
Note. For this piece we propose two different registrations, **A** and **B**. The organist may choose either.

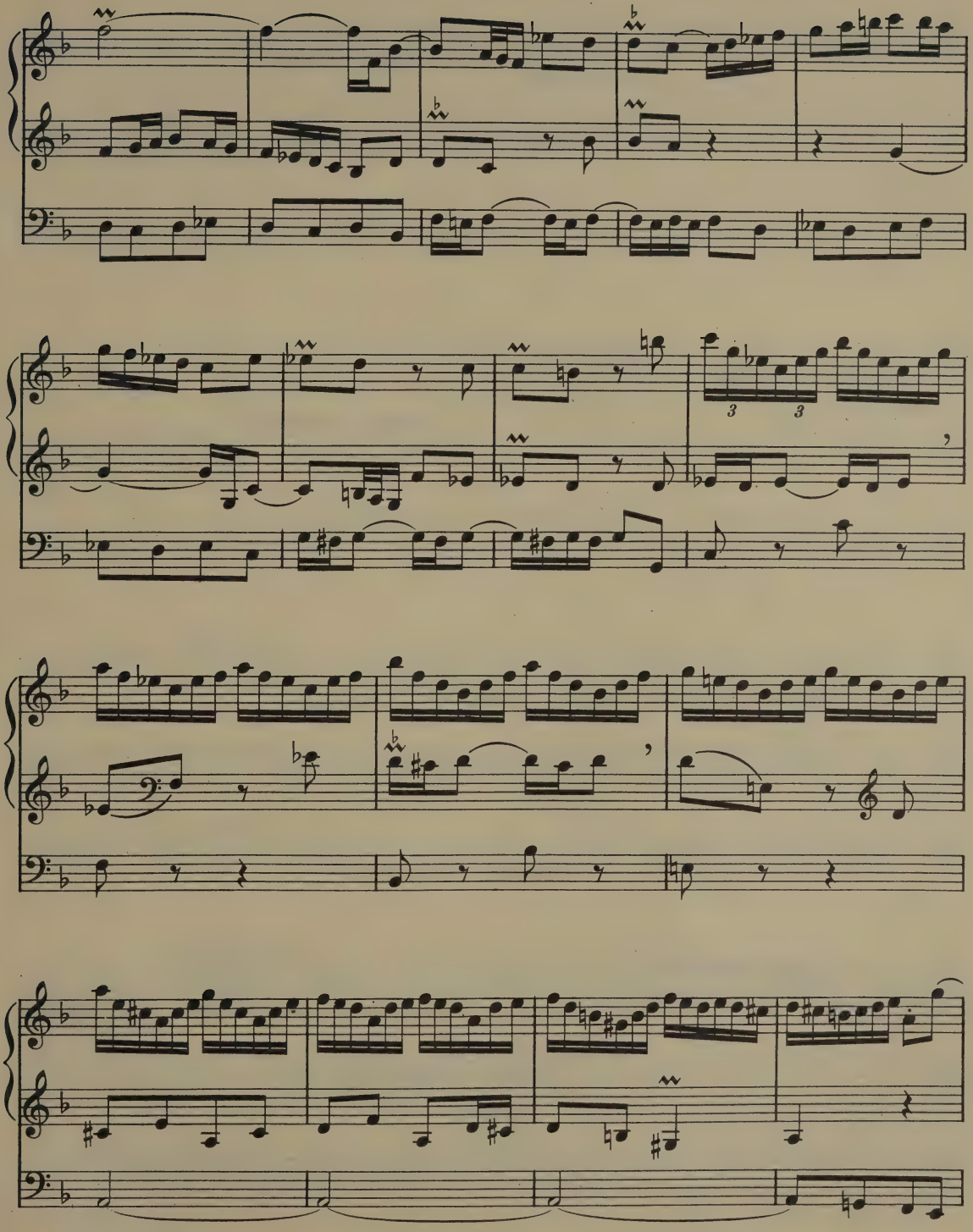
Nota. Pour cette pièce, nous proposons deux différentes registrations **A** et **B**. L'organiste choisira entre l'une ou l'autre.

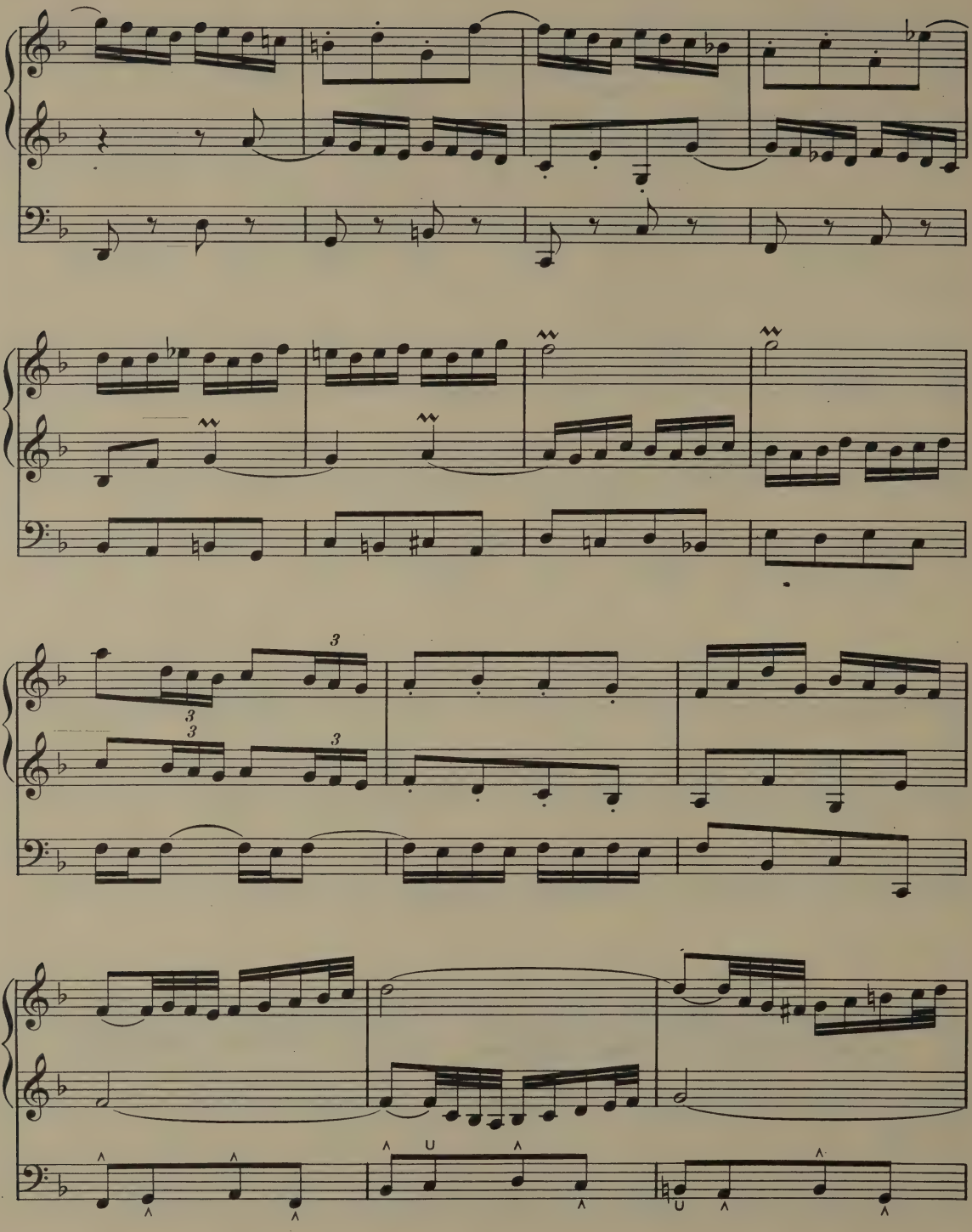

Ch.
Pos.
f

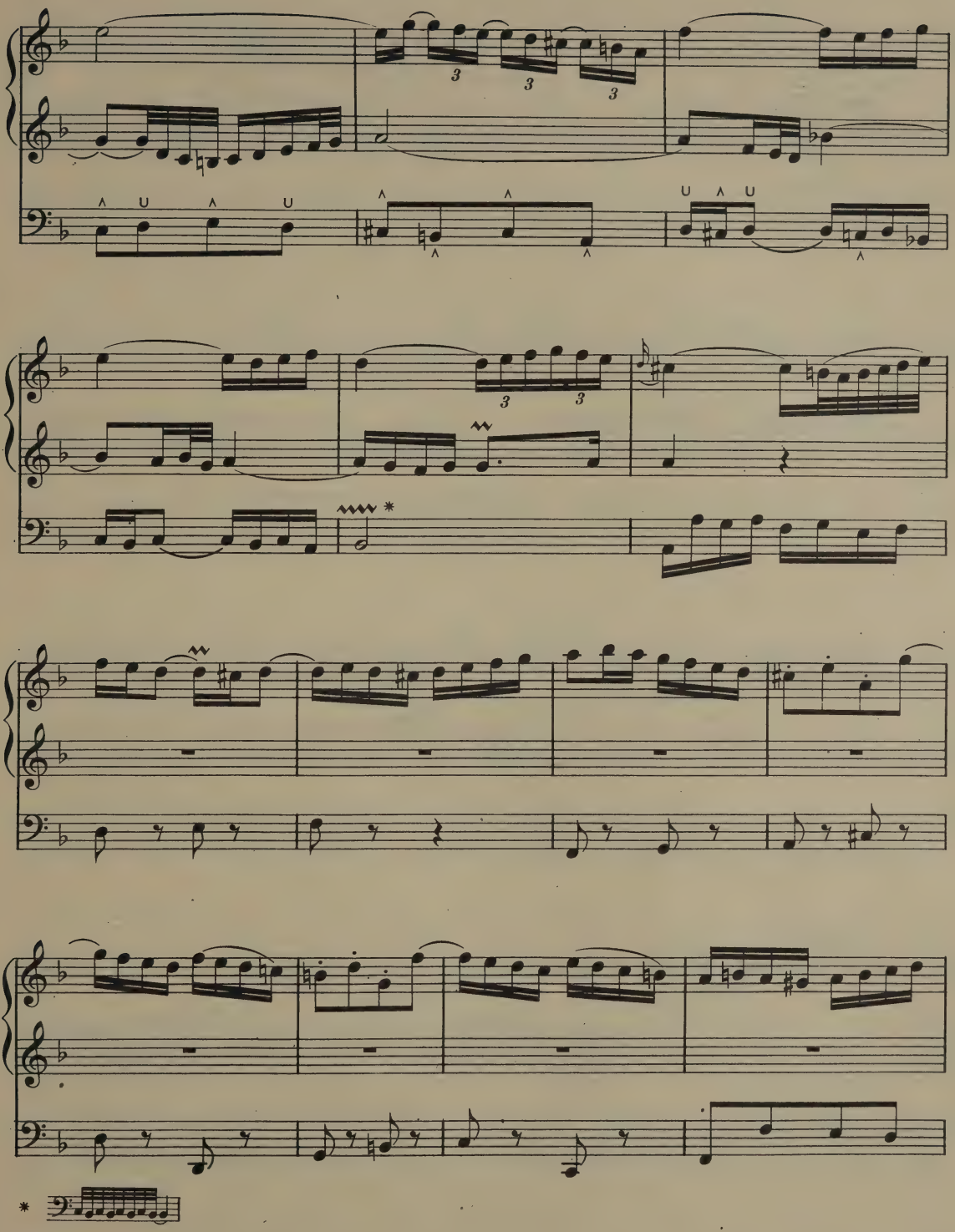



più dolce


mf







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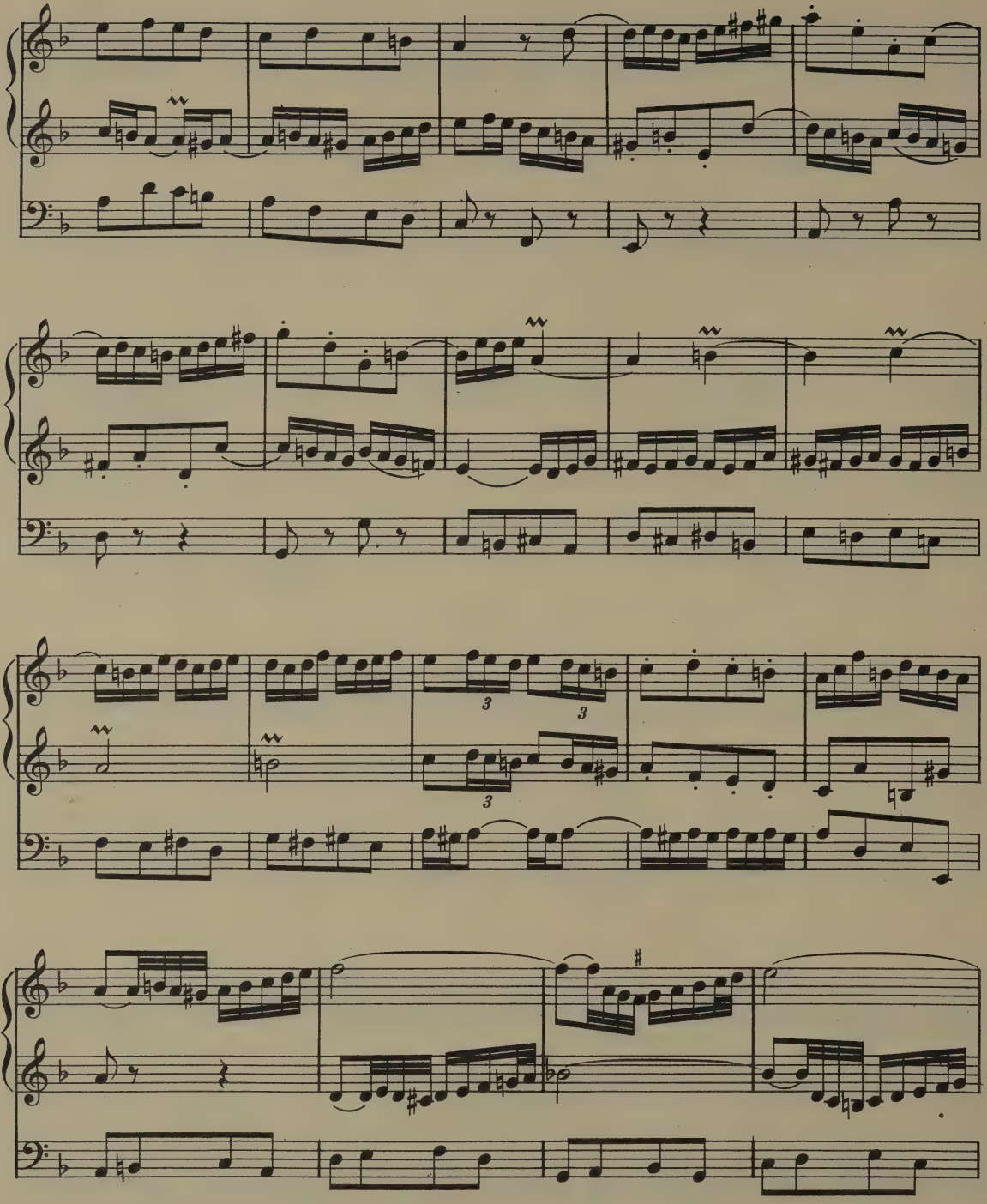
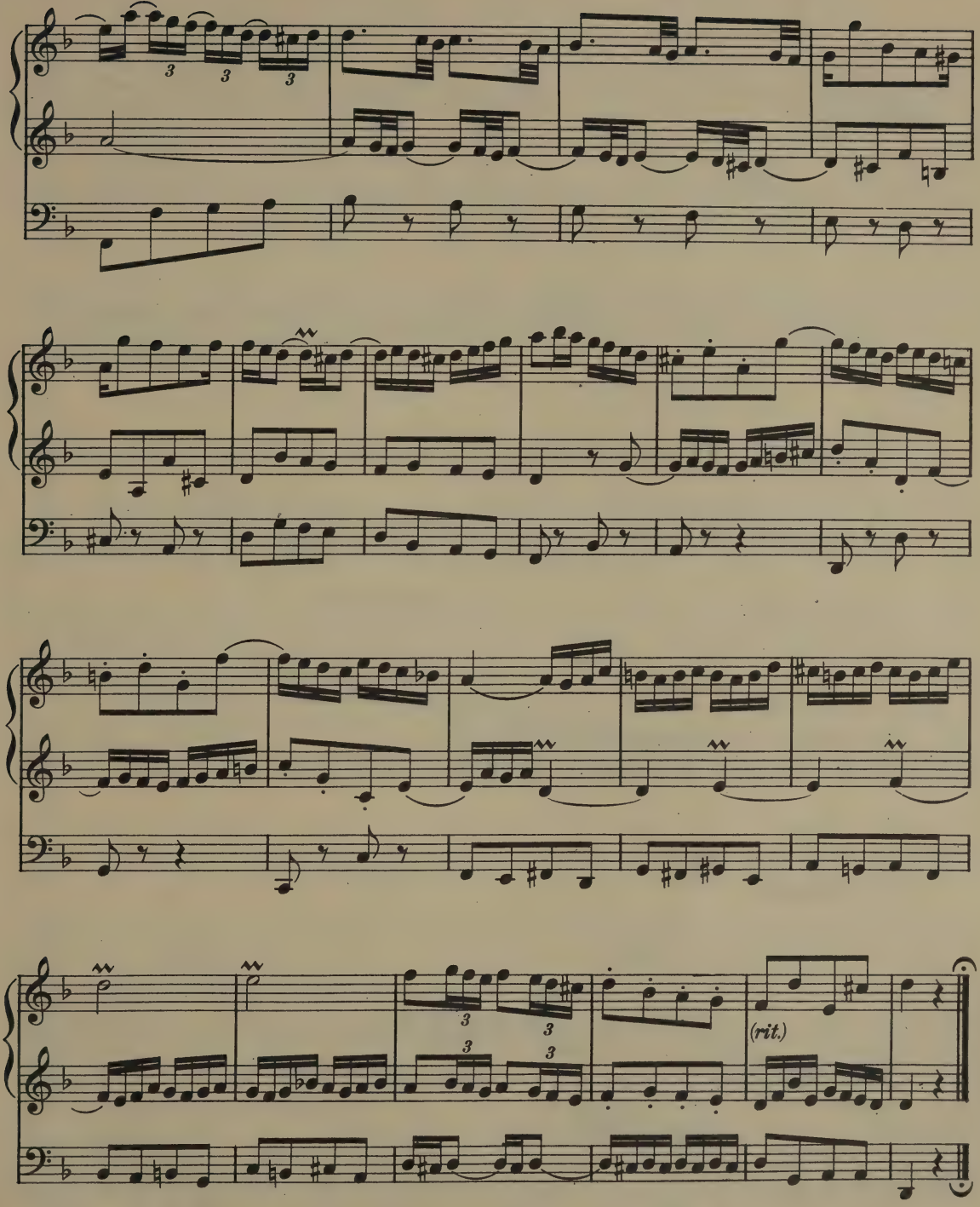



(rit.)

Swell : St. Diap. 8′, Salicional 8′ (or Oboe)

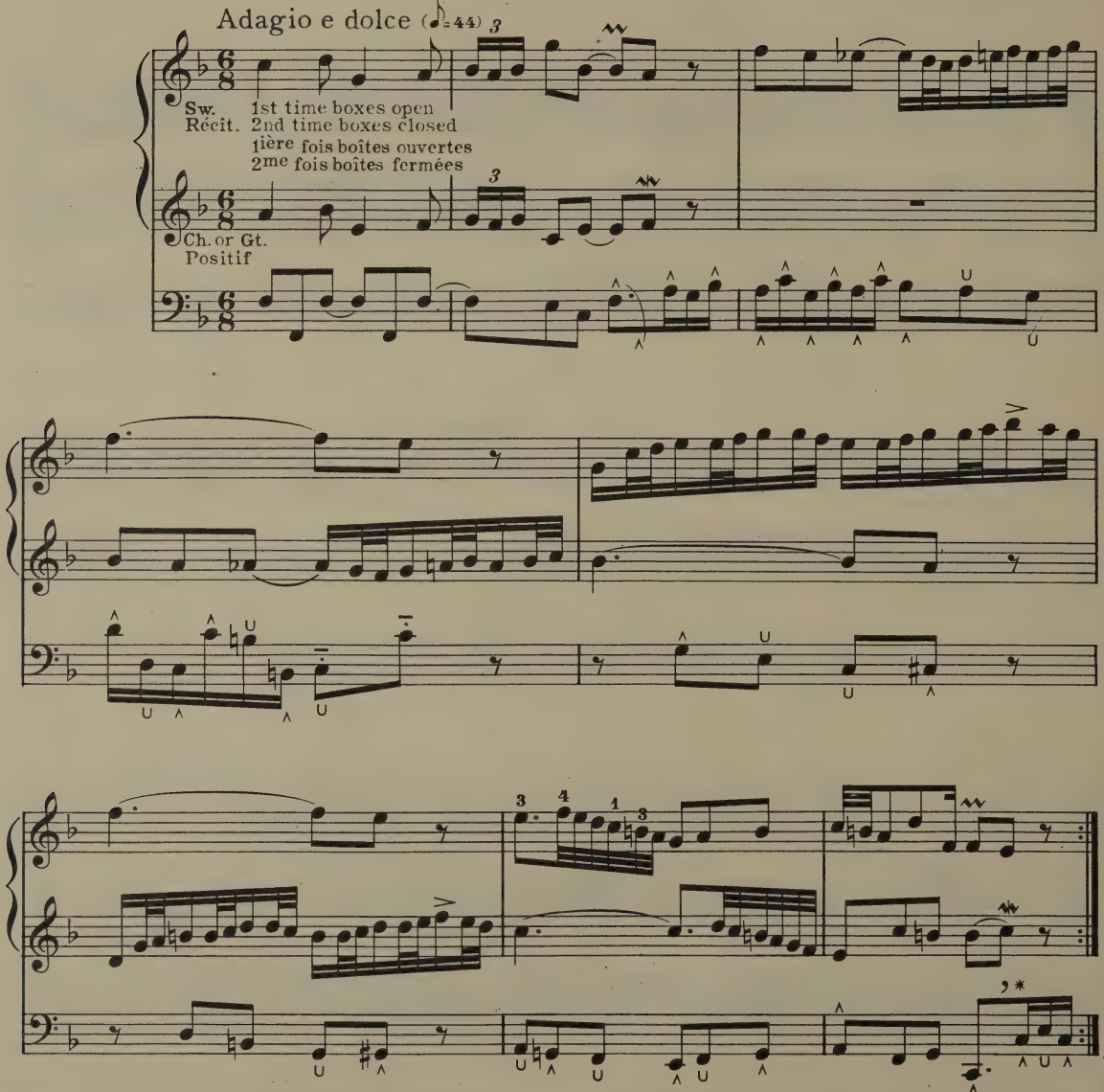
Choir or Great : Flutes 8′ & 4′

Pedal : Flute 8′, balanced with the manuals

Récit : Basson-Hautbois et Cor de nuit 8

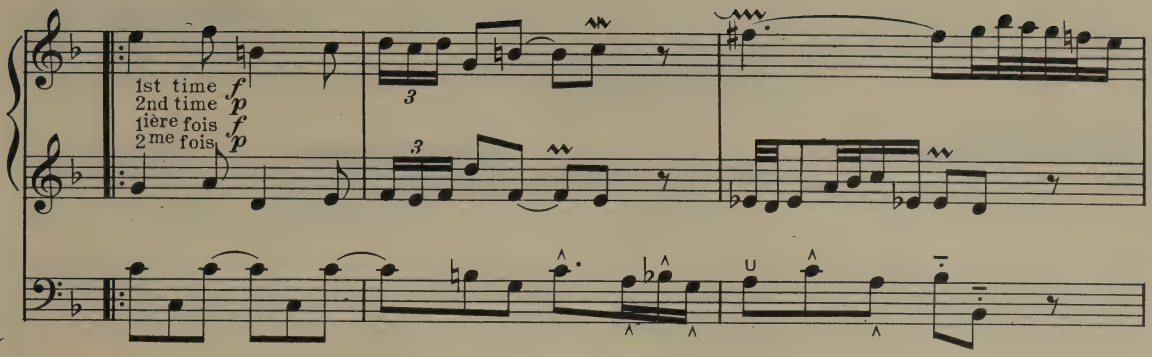
Posit. ou G. O. : Flûtes 8 et 4

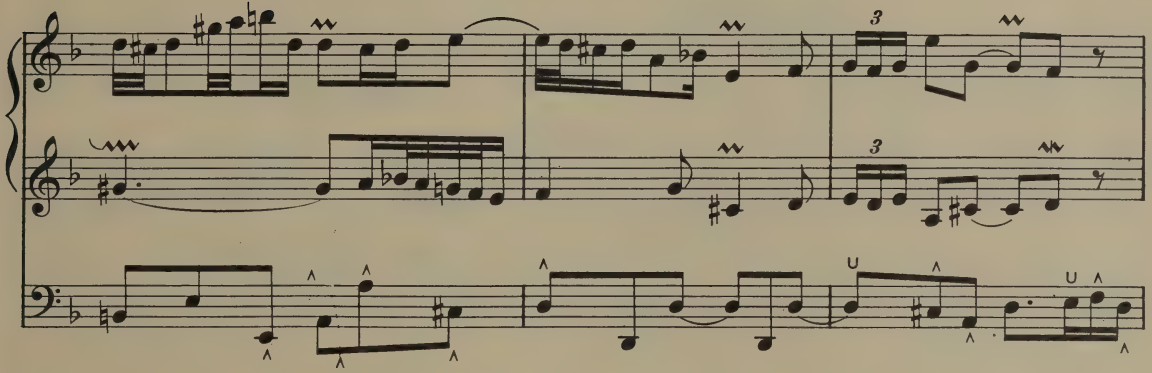
Pédale : Bourdon 8 et Flûte douce 8

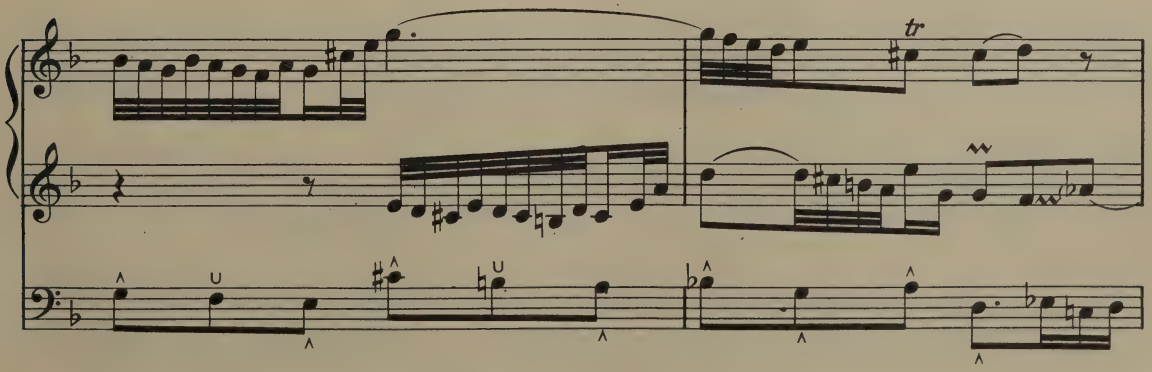


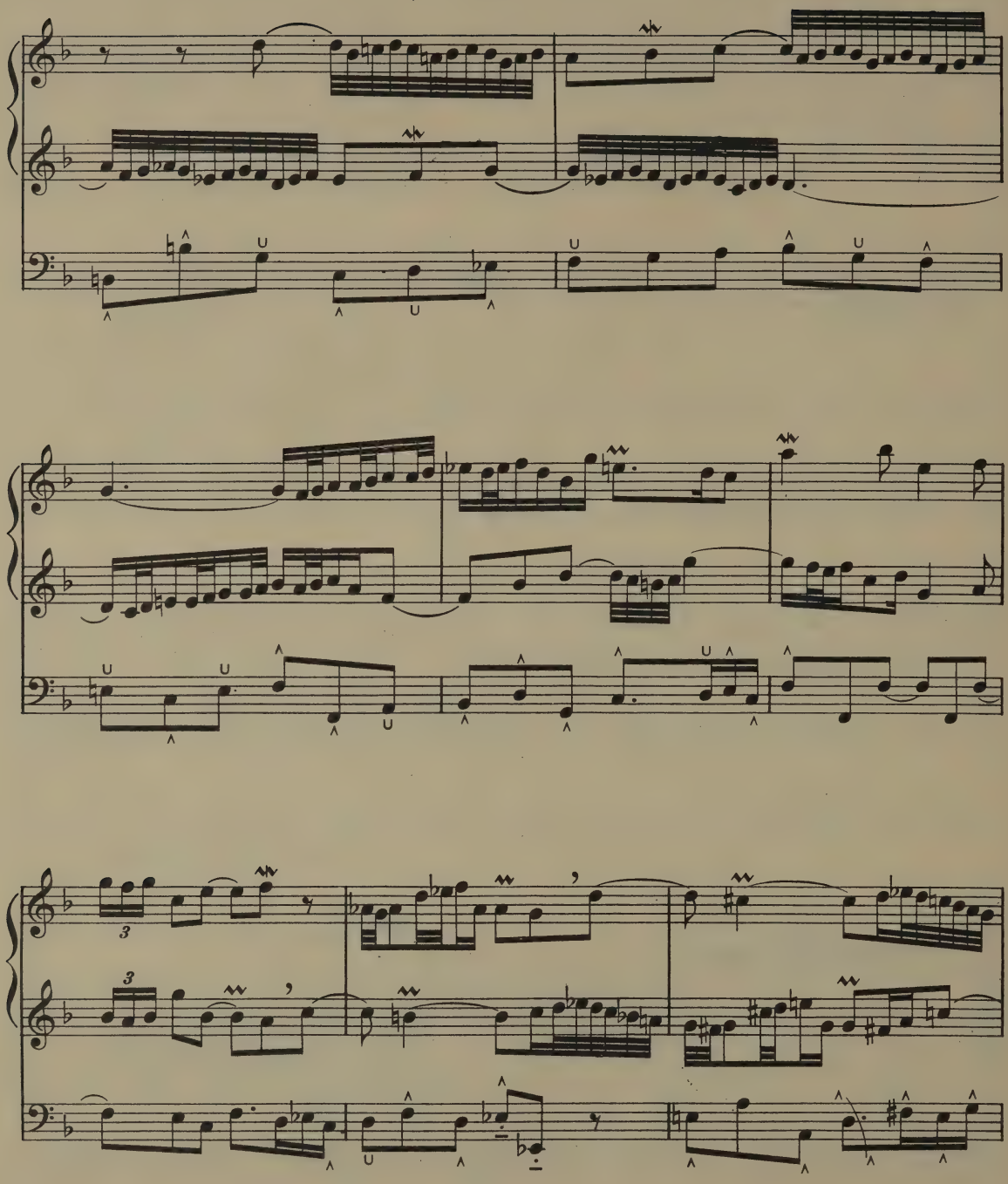
* We advise this footing for the Pedal, only because it permits the right foot to close or to open the Choir and Swell boxes.

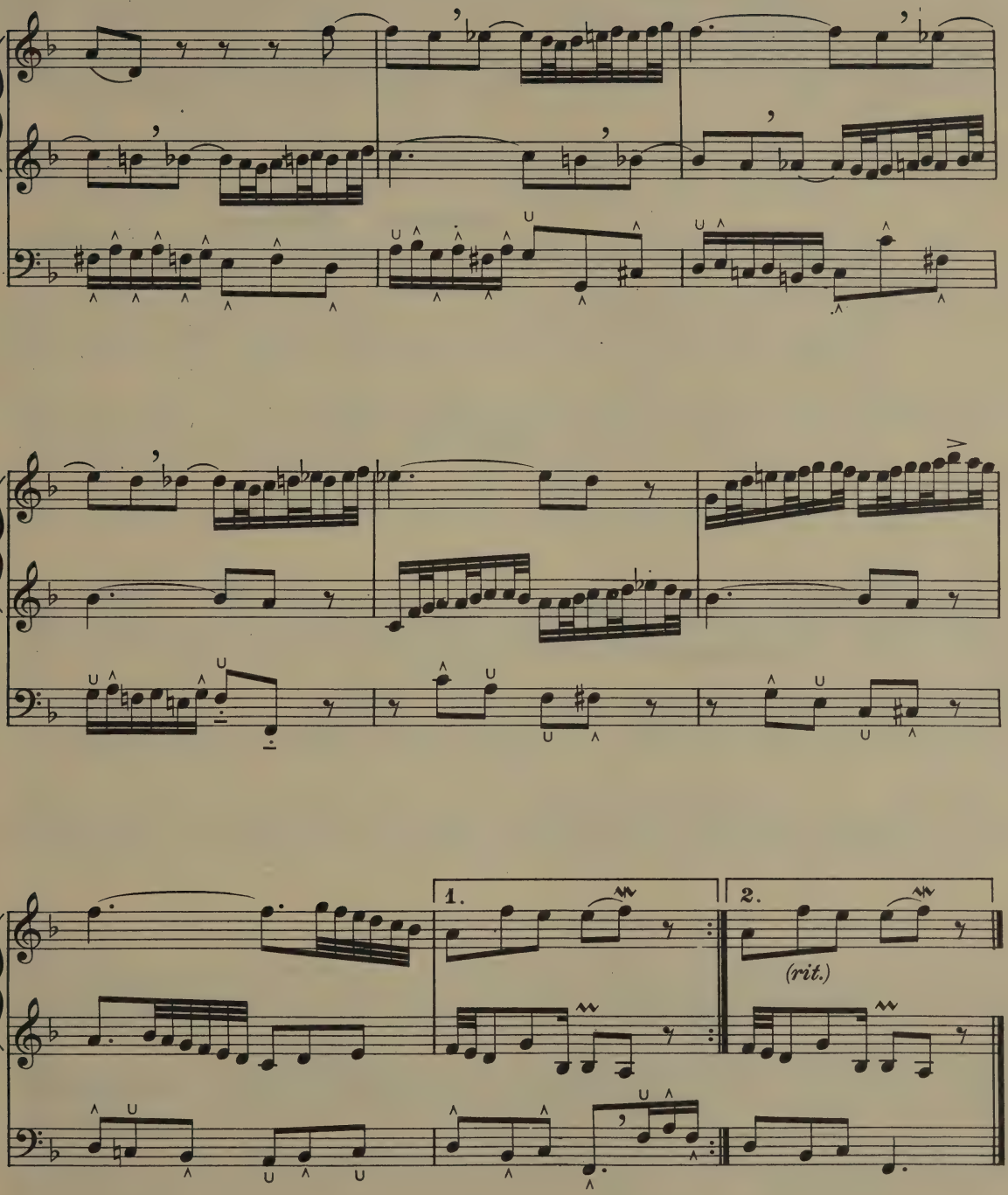
* La seule raison de ce doigté de Pédale est de permettre au pied droit de fermer ou d'ouvrir les boîtes d'expression.


1st time f
2nd time p
1ière fois f
2me fois p



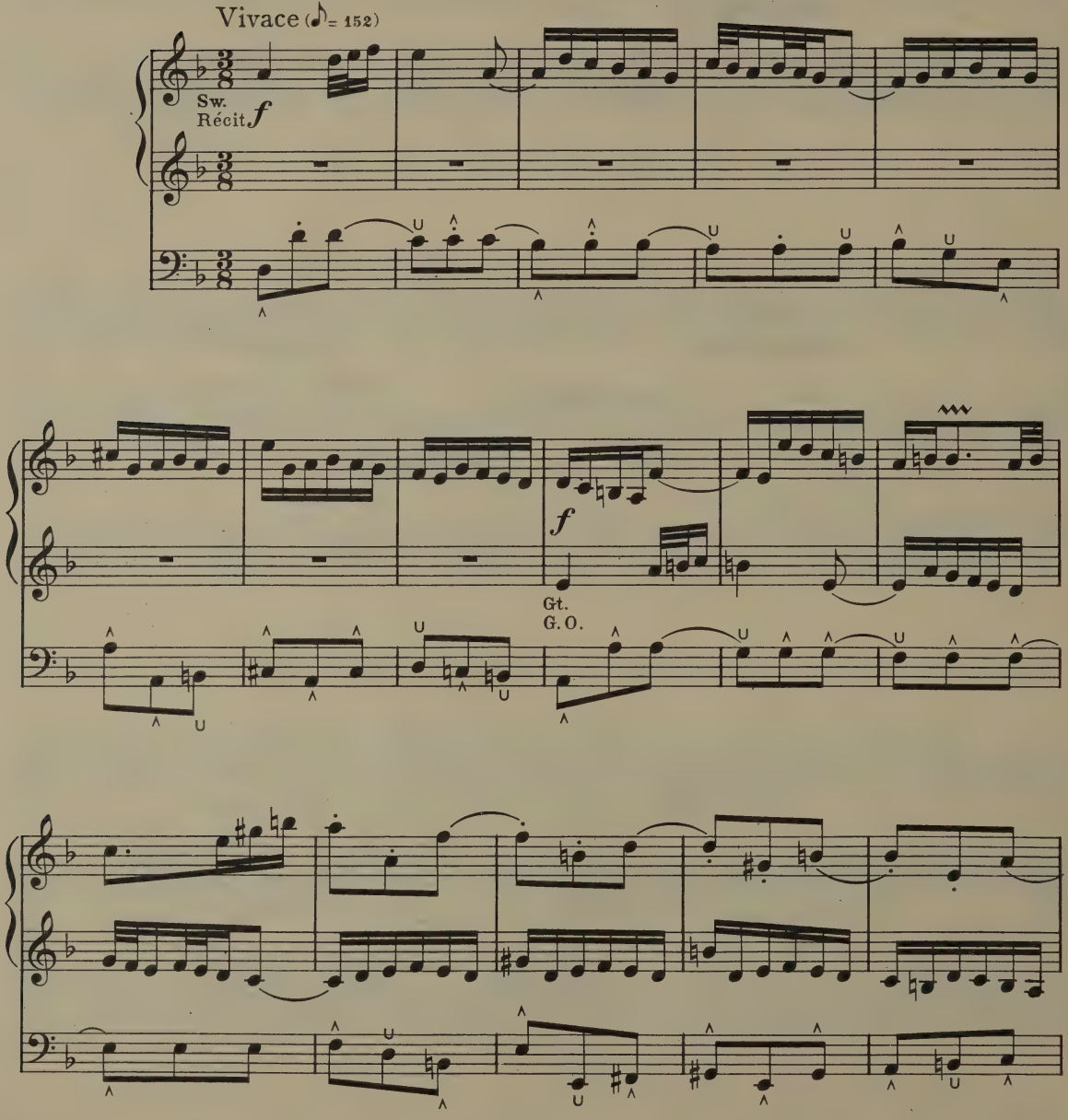

tr

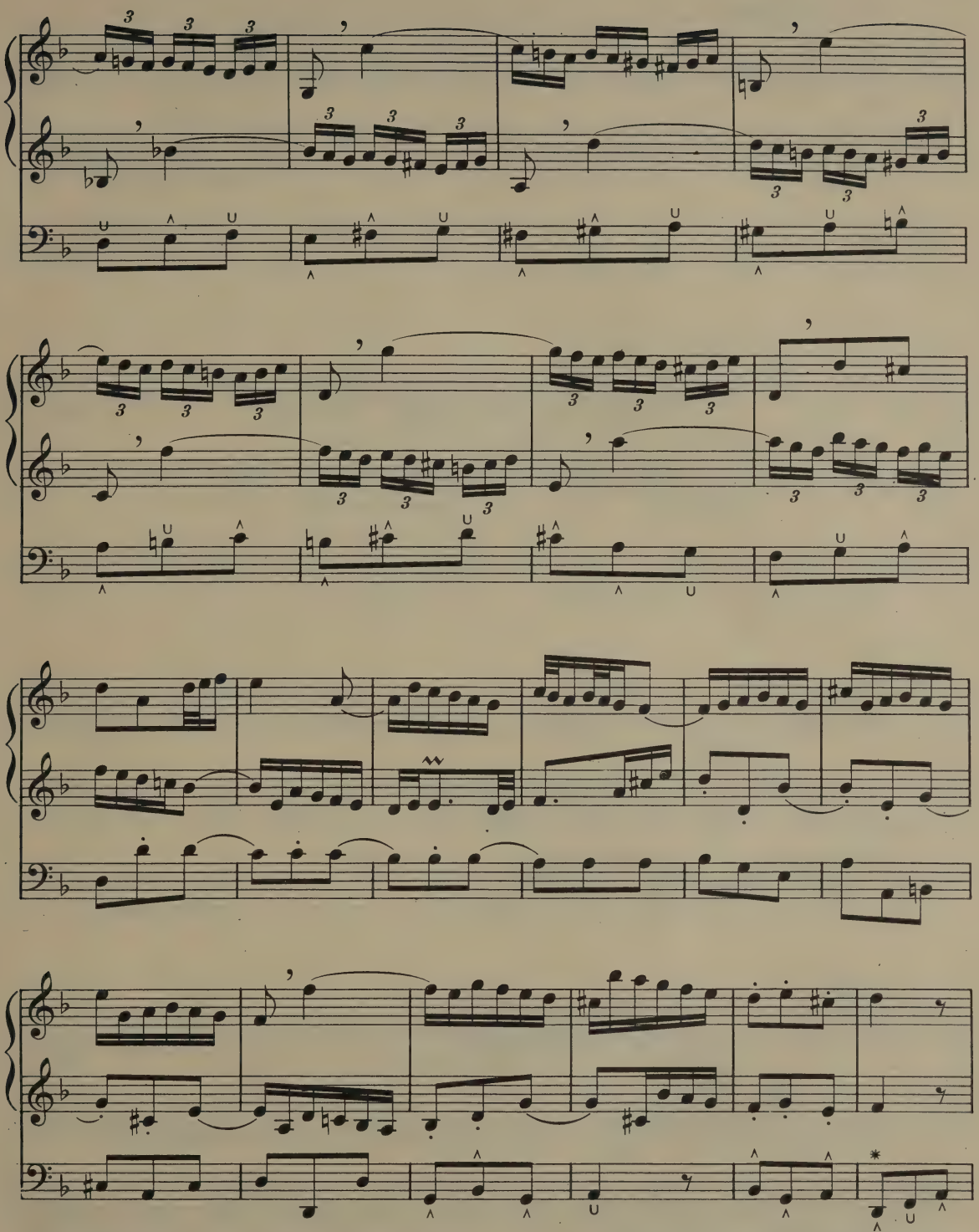



1.
2.
(rit.)

Swell (box open): St. Diap. 8′, Violin Diap. 8′, Flutes 8′, 4′, 2′, Oboe, Cornet (if complete sto.
Great : Small Op. Diap. 8′, Flutes 8′ & 4′, Ch. to Gt.
Choir : Geigenprincipal 8′, Flutes 8′, 4′ & 2′ (box open)
Pedal : 16′, 8′ and perhaps Flute 4′

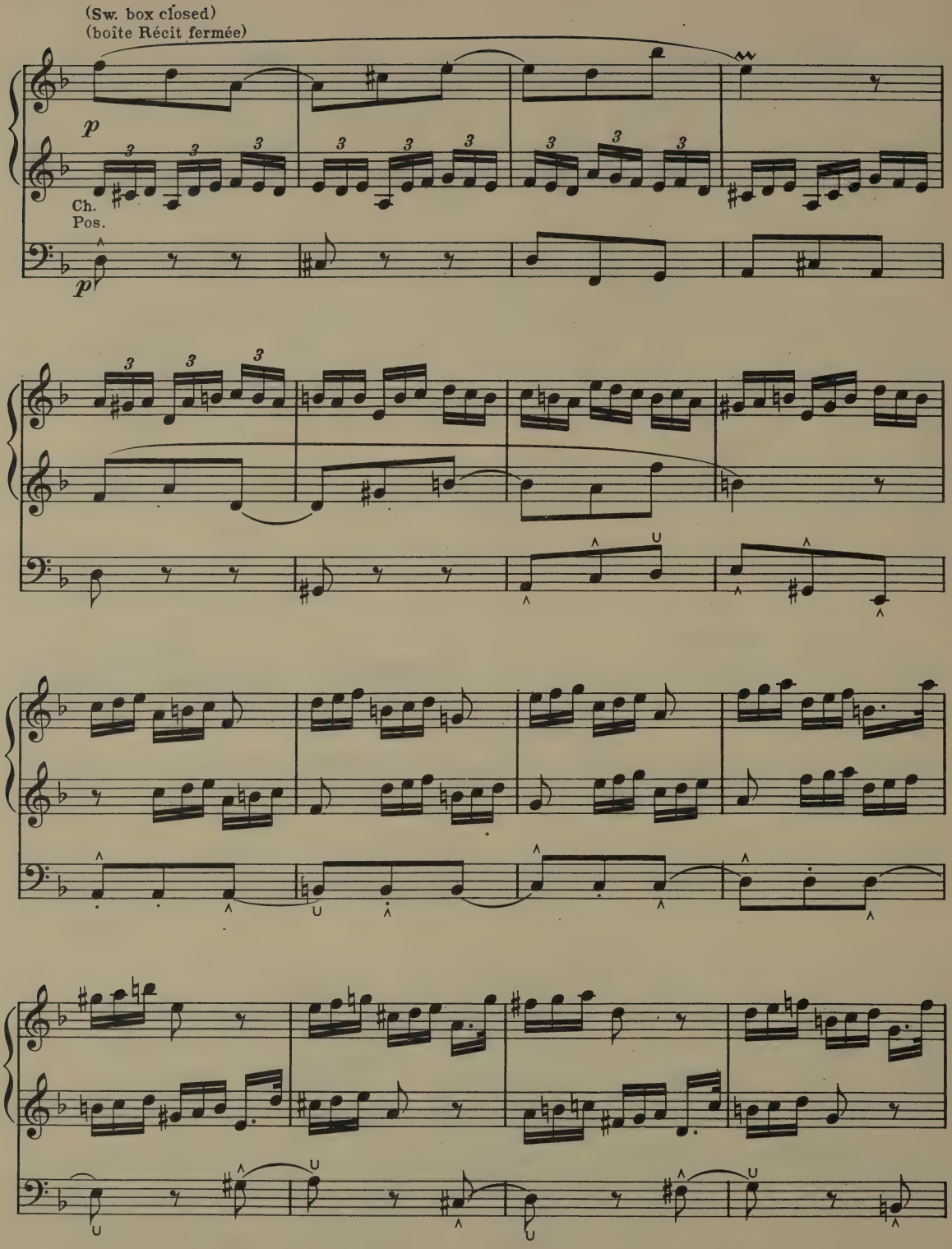
Récit (boîte ouverte): Bourdon 8, Flûtes 8 et 4, Octavin 2, Gambe 8, Hautbois et Trompette (si elle est claire et légère)
Posit. : Flûtes 8, 4, Bourdon 8, Salicional 8, Nazard $2\frac{2}{3}$
G. O. : Flûtes 8, 4, Montre douce 8, Pos. accouplé
Pédale: Flûtes et Bourdons 16 et 8, Violoncelle 8, Flûte 4

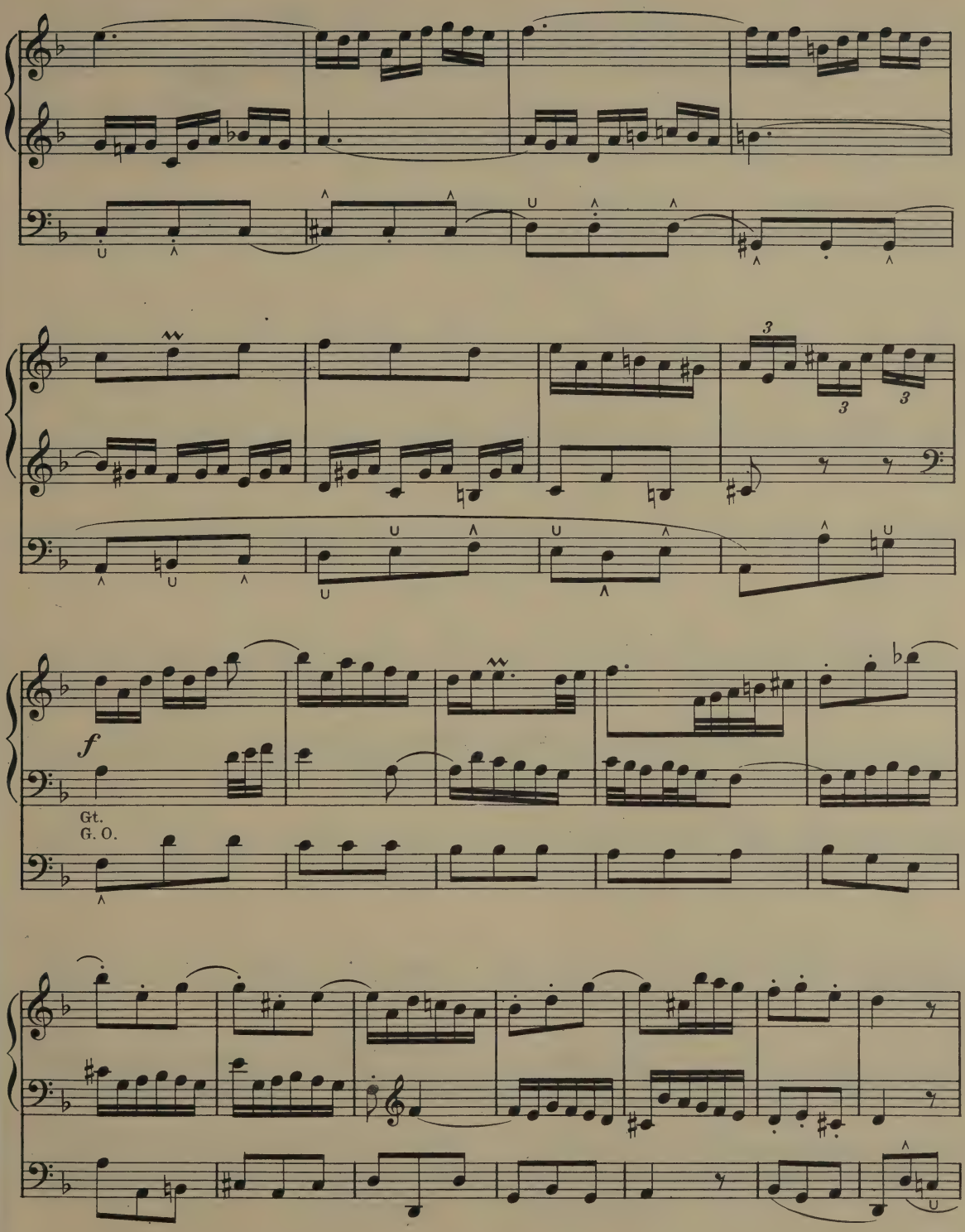


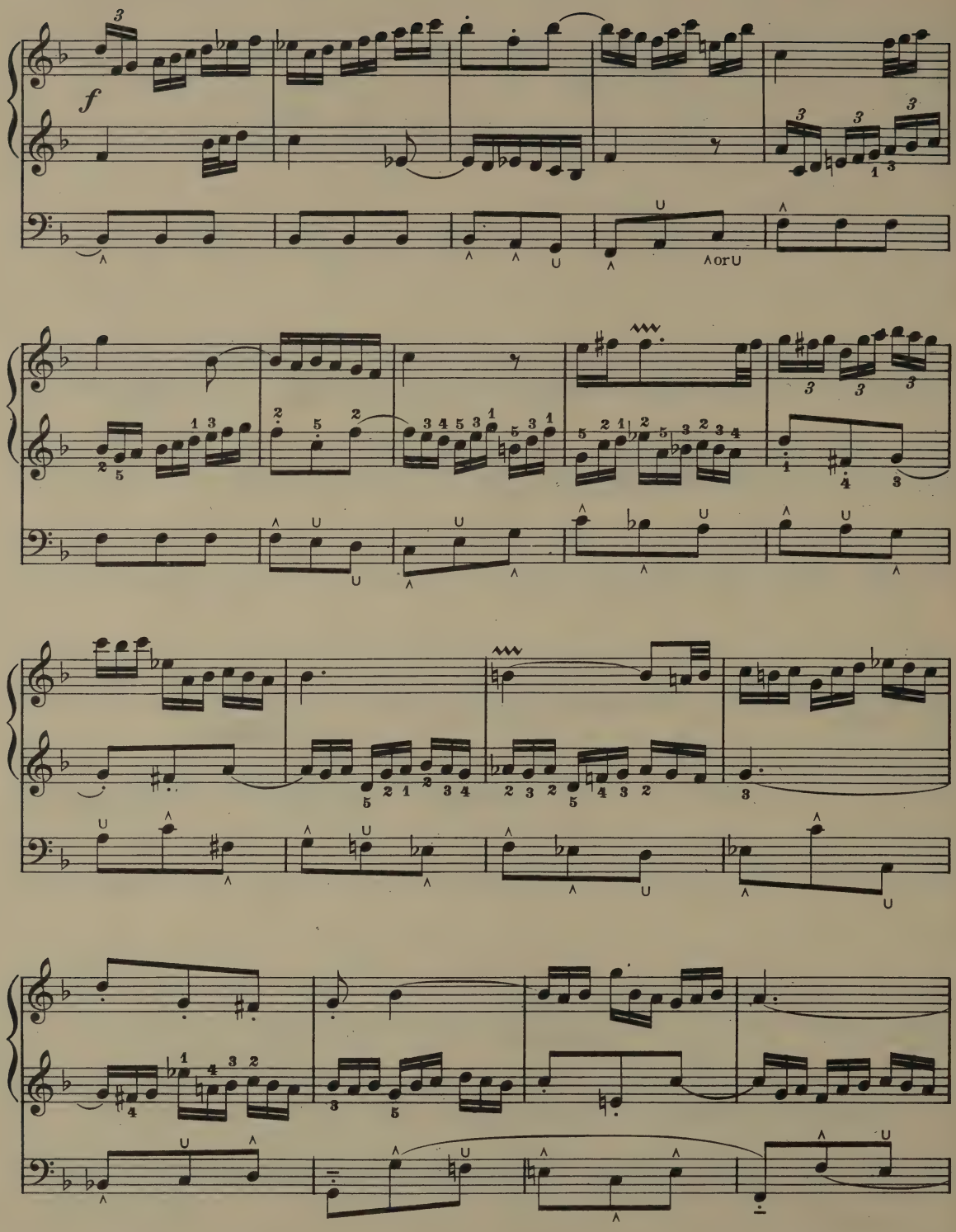


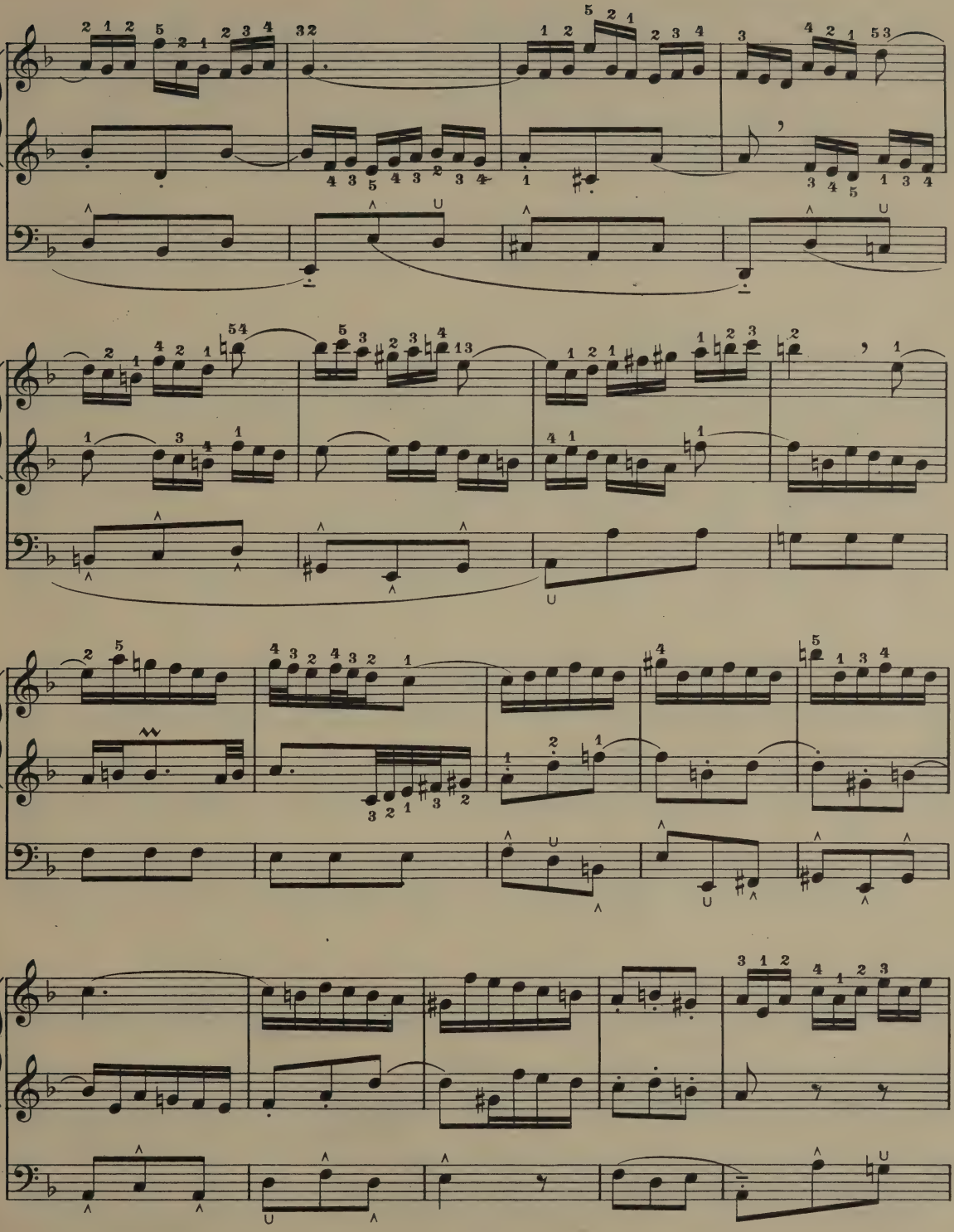
* We advise this footing for the Pedal only because it permits the right foot to close rapidly the swell-box.

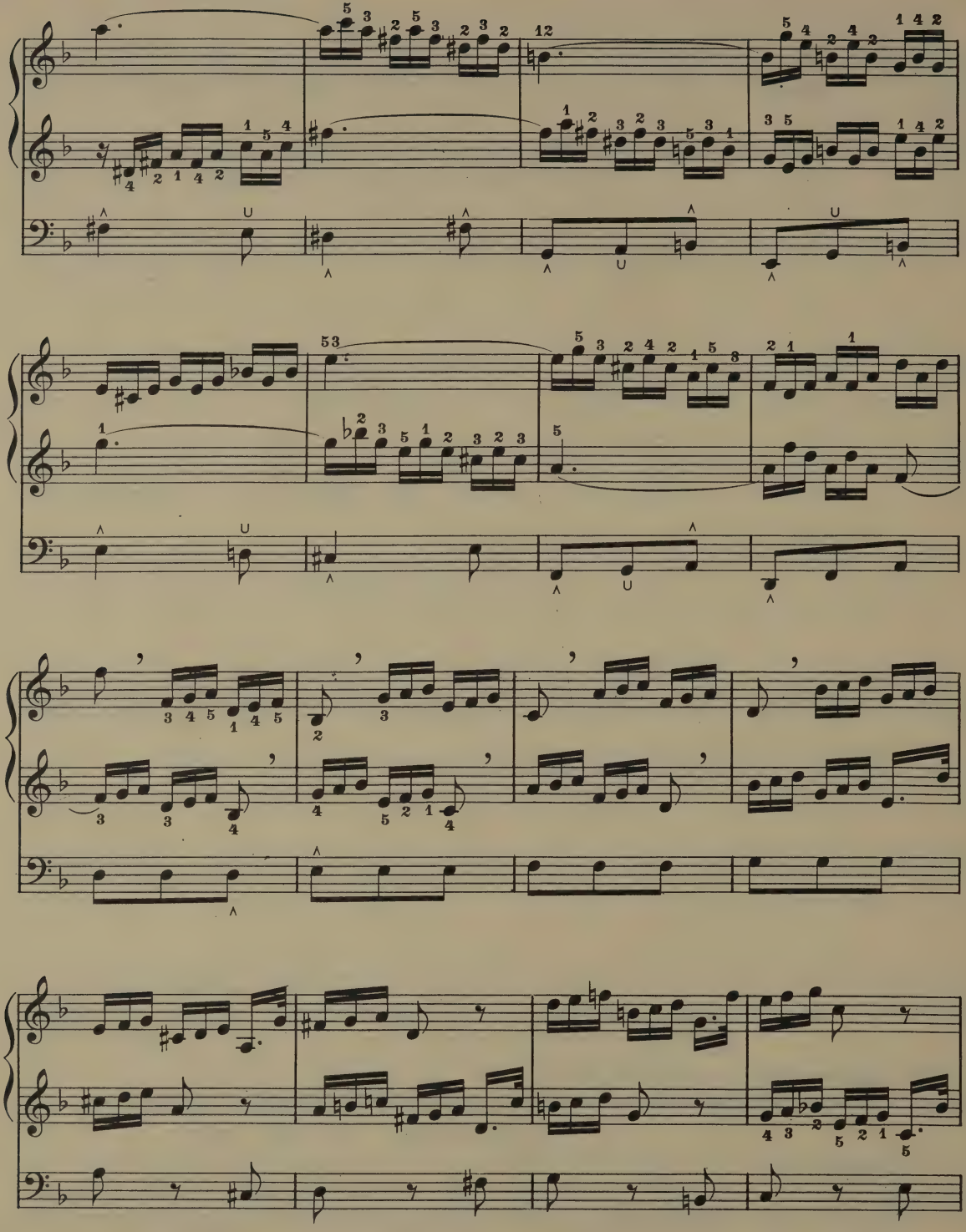
* La seule raison de ce doigté de Pédale est de permettre au pied droit de fermer rapidement la boîte du Récit.

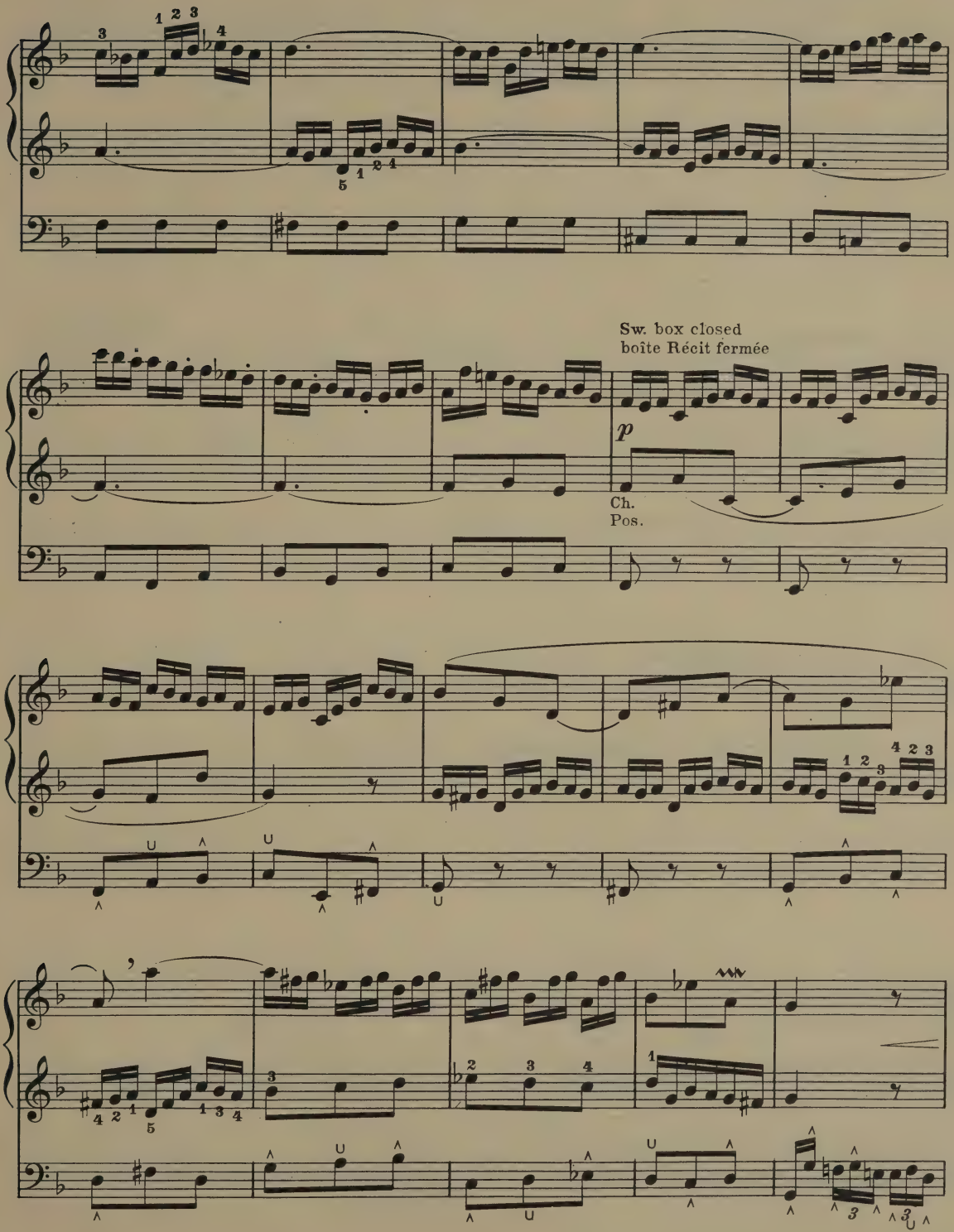

(Sw. box closed)
(boîte Récit fermée)
p
Ch.
Pos.
p

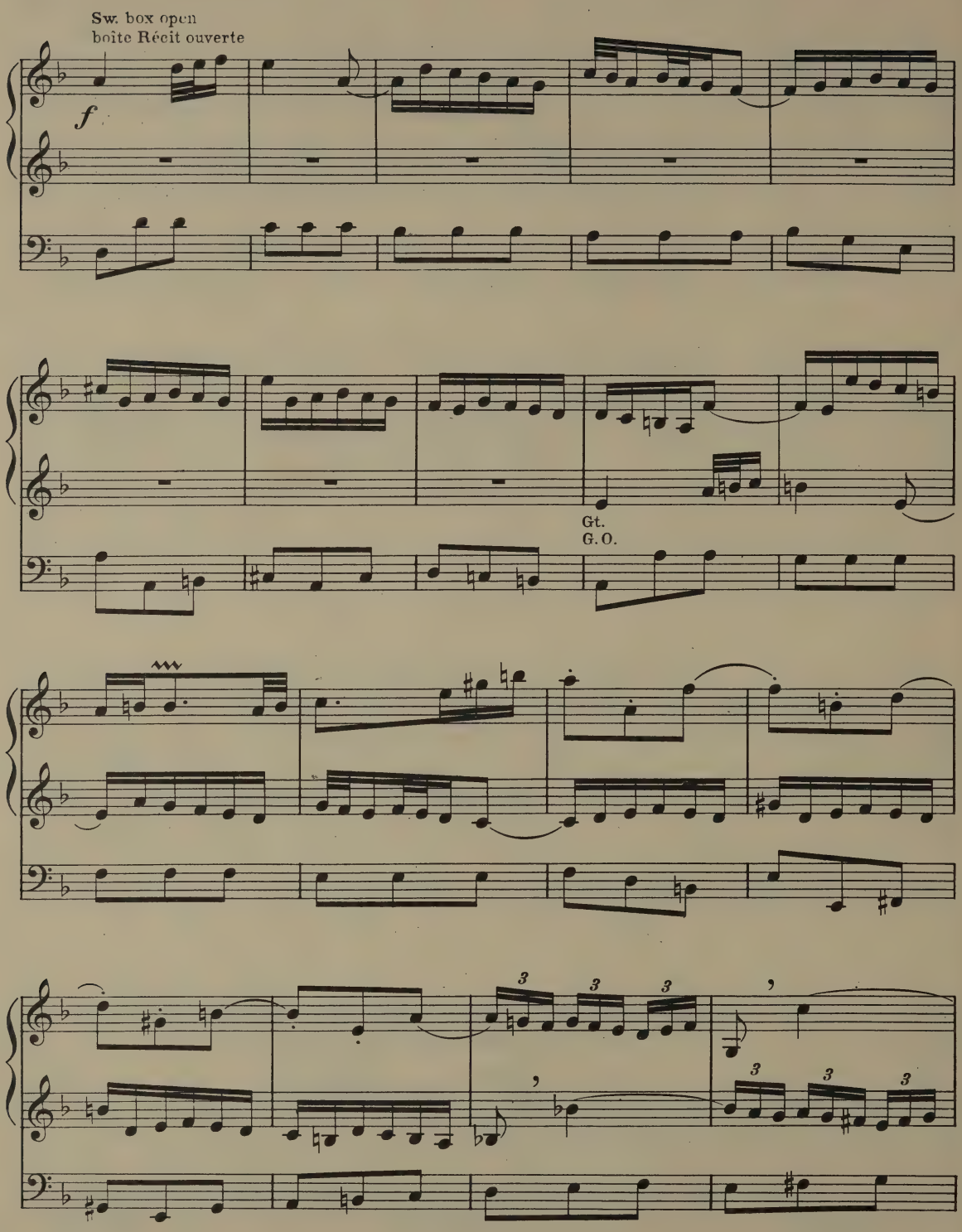

f
Gt.
G. O.

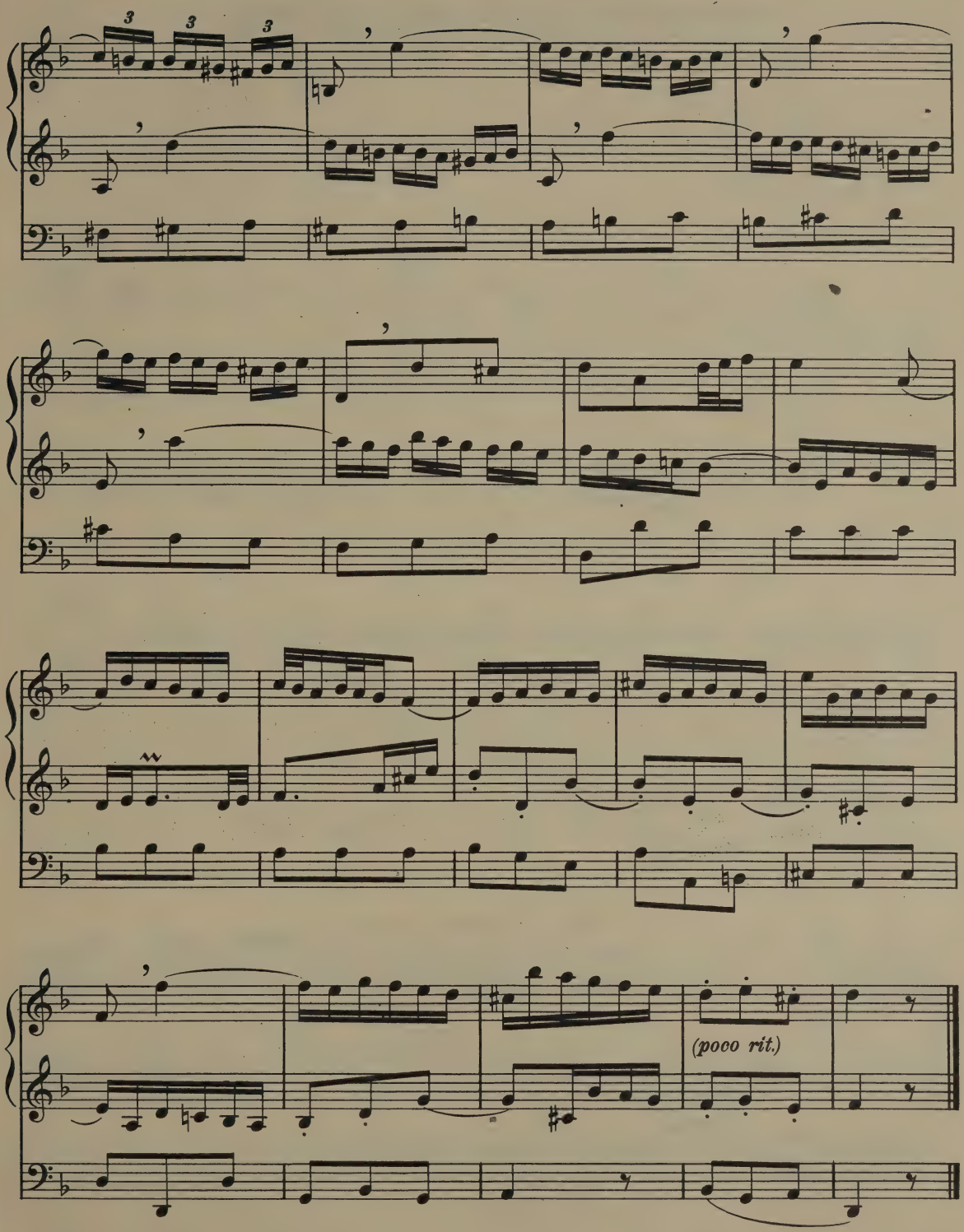

f
∧orU






Sw. box closed
boîte Récit fermée
p
Ch.
Pos.

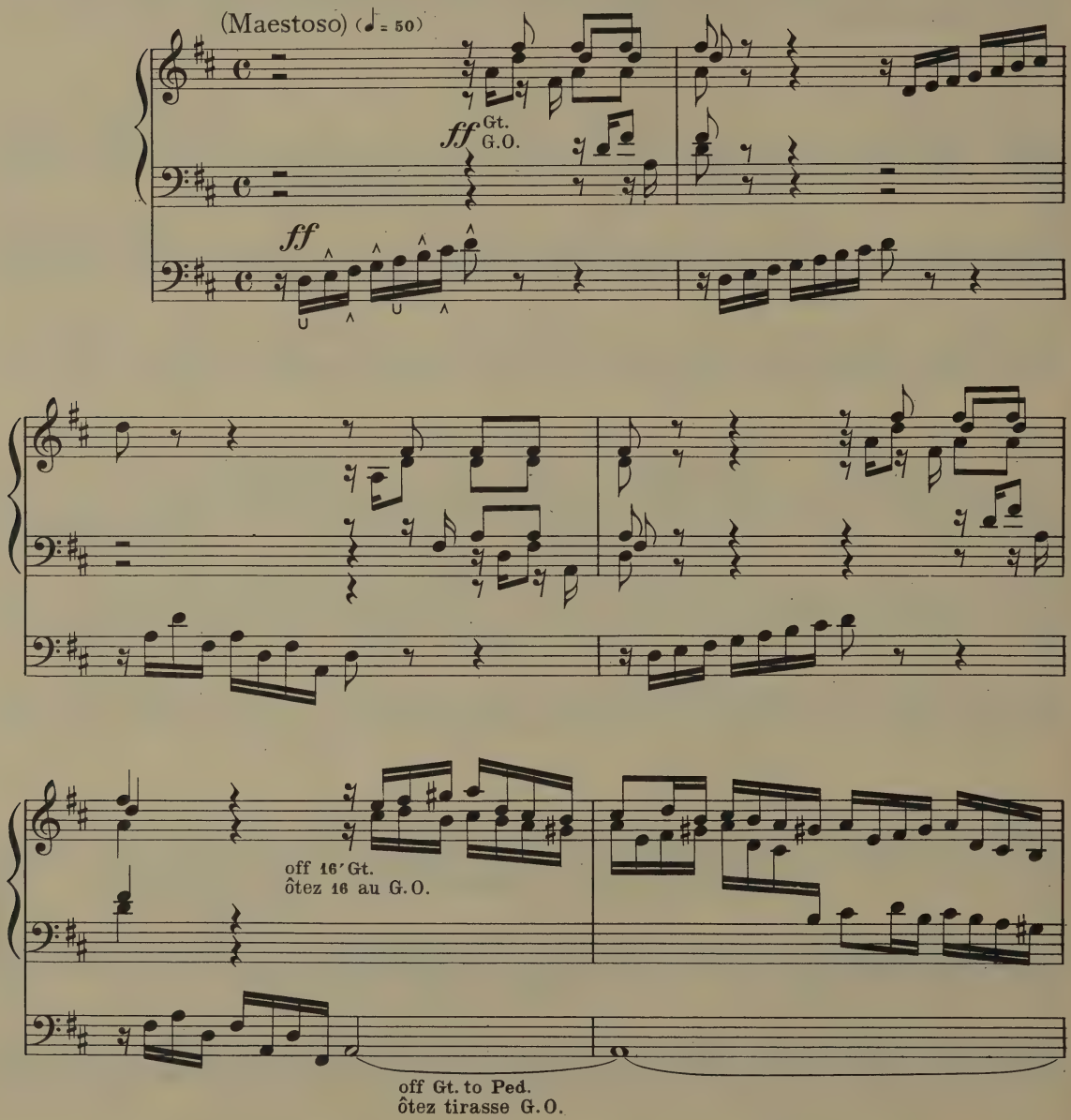

Sw. box open
boîte Récit ouverte
f
Gt.
G. O.
3
3
3
3
3
3

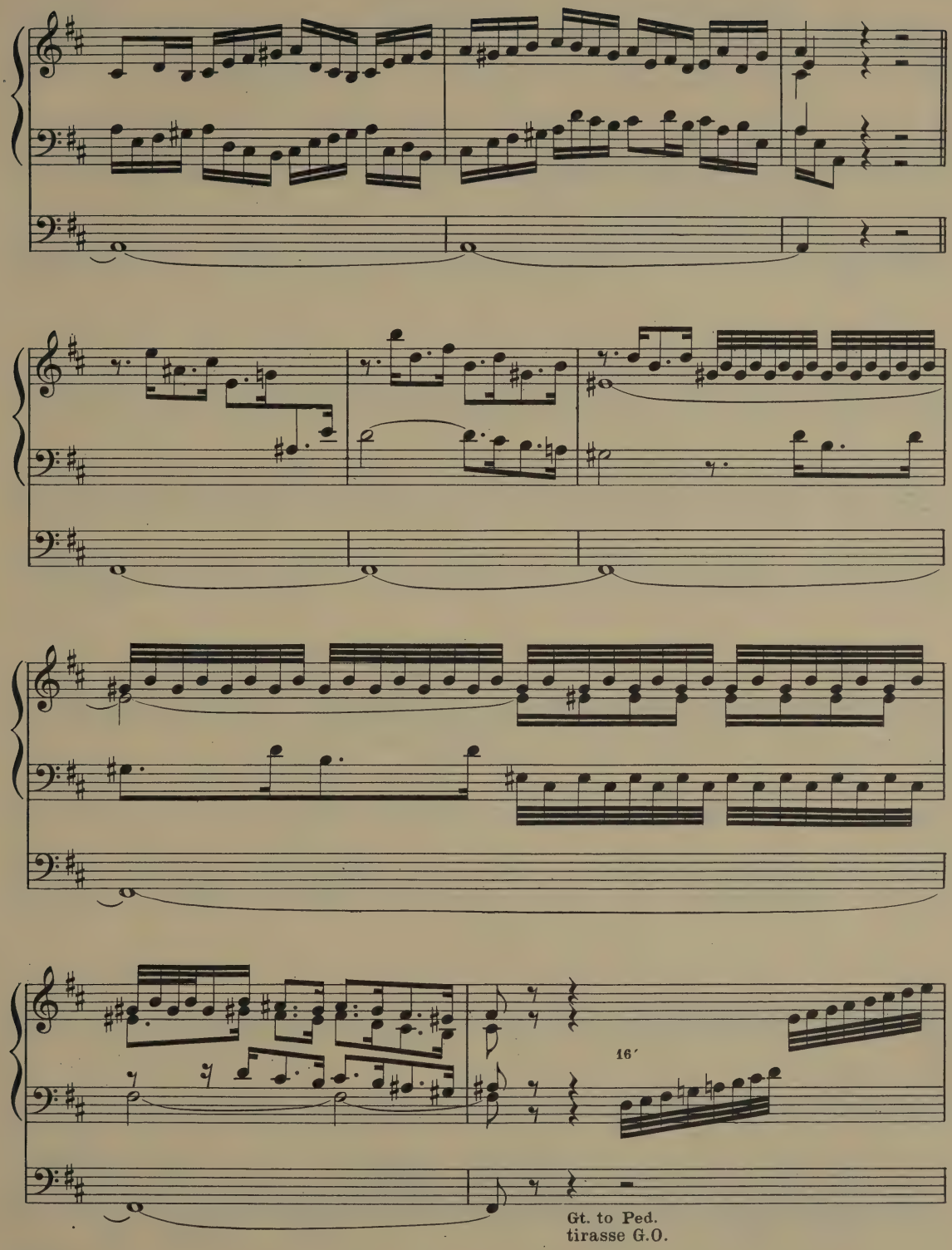

(poco rit.)

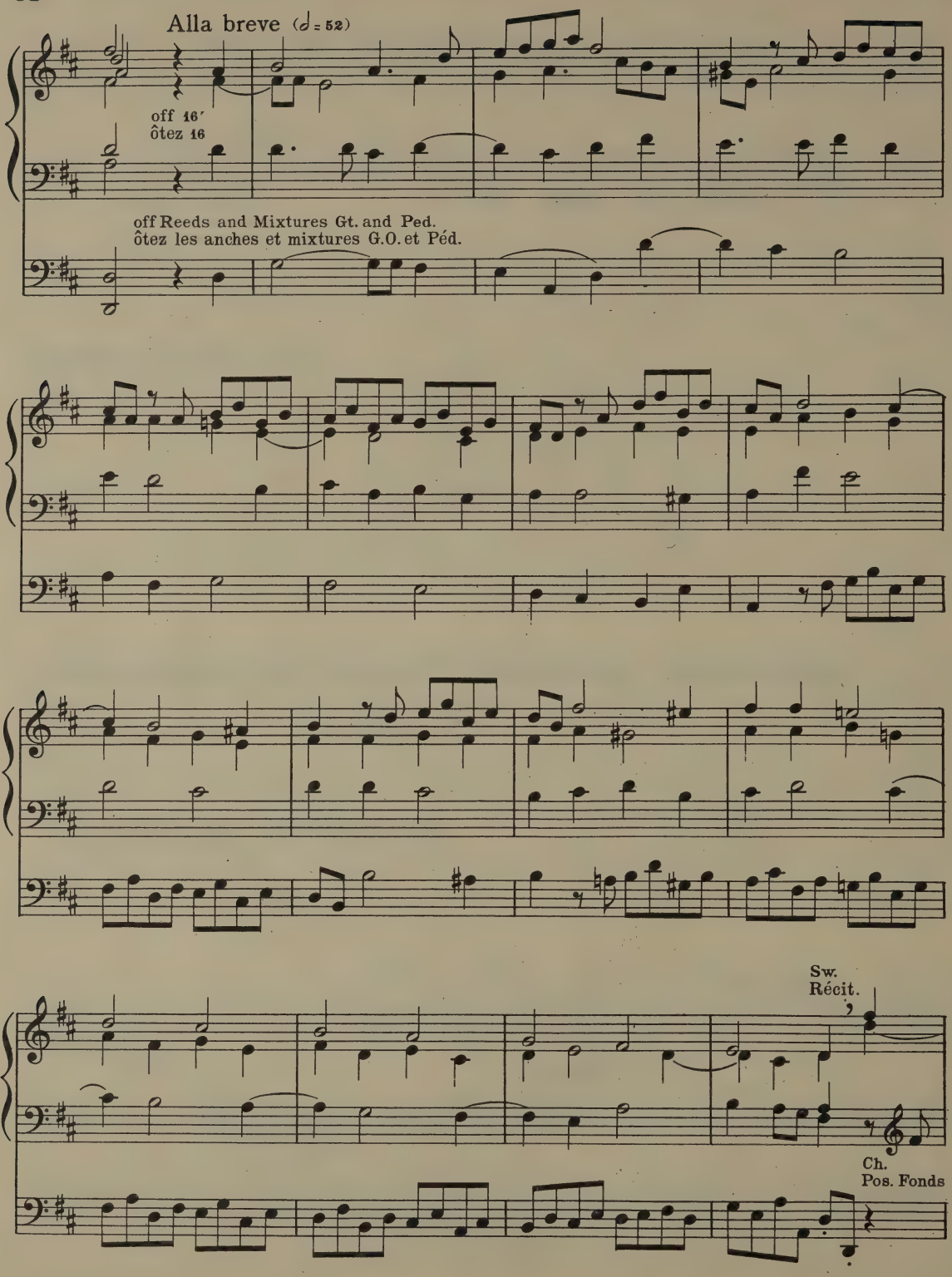
Prelude and Fugue in D major

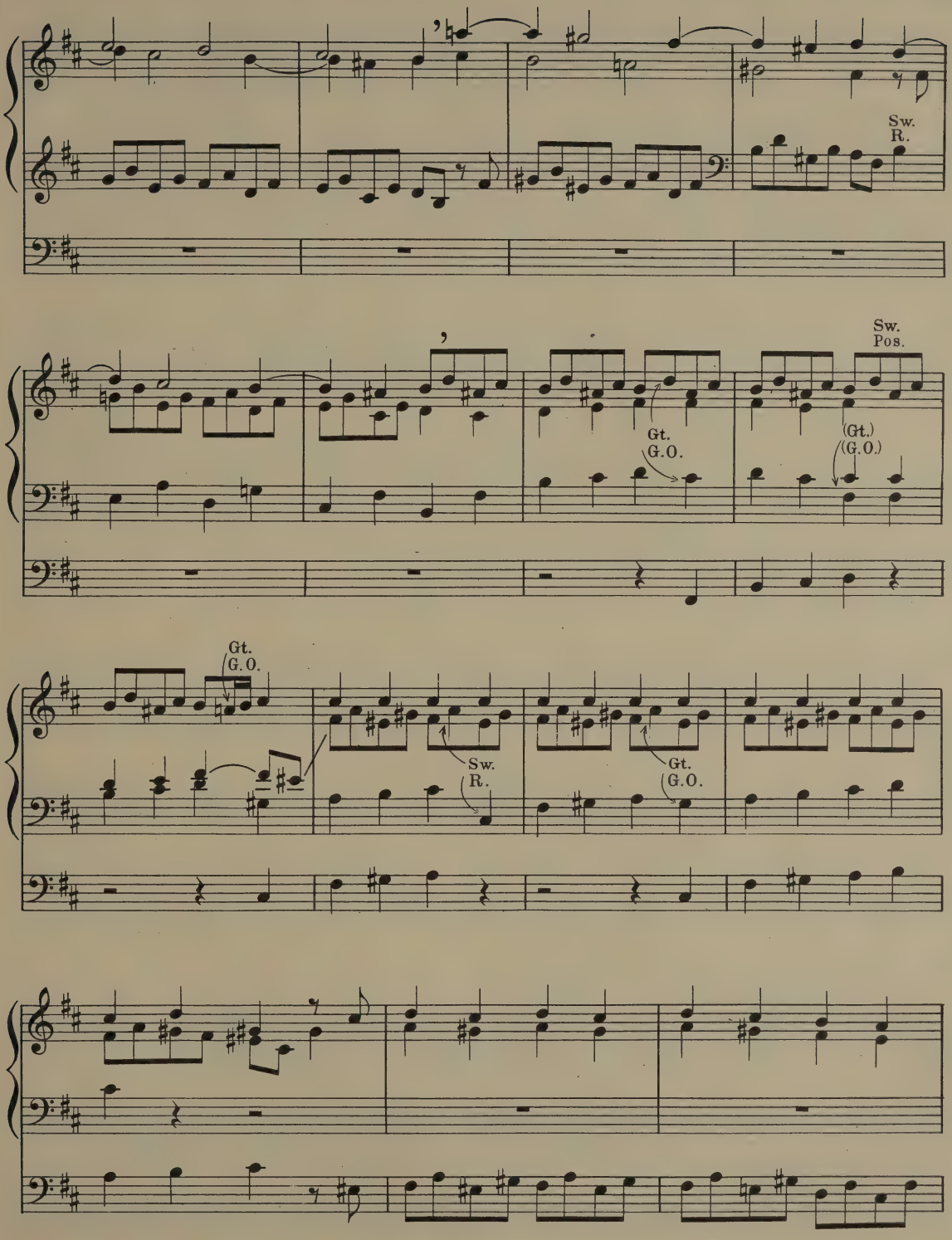
Swell : 8′4′2′Reeds, mixtures
Great : 16′8′4′Reeds, mixtures
Sw. and Ch. to Gt.
Choir : 8′4′ Sw. to Ch.
Pedal : 16′8′4′ with Reeds.
Gt. Sw. Ch. to Ped.

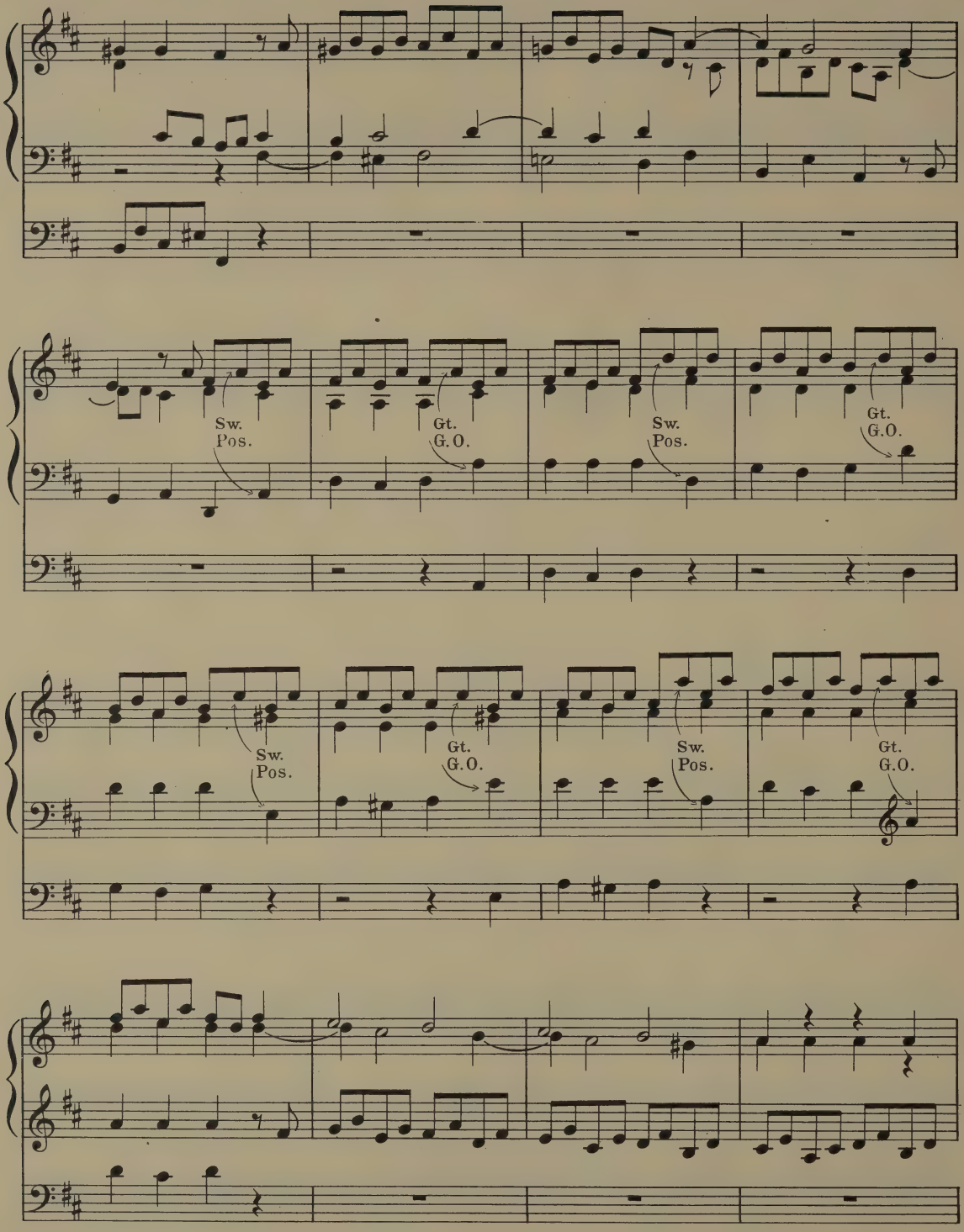
Récit : Fonds, anches, mixtures 8,4,2
Posit. : Fonds, anches, mixtures 8,4
Récit accouplé
G.O. : Fonds, anches, mixtures 16,8,4
Récit. et Pos. accouplés
Pédale : Fonds et anches 16, 8
tirasses G.P.R.

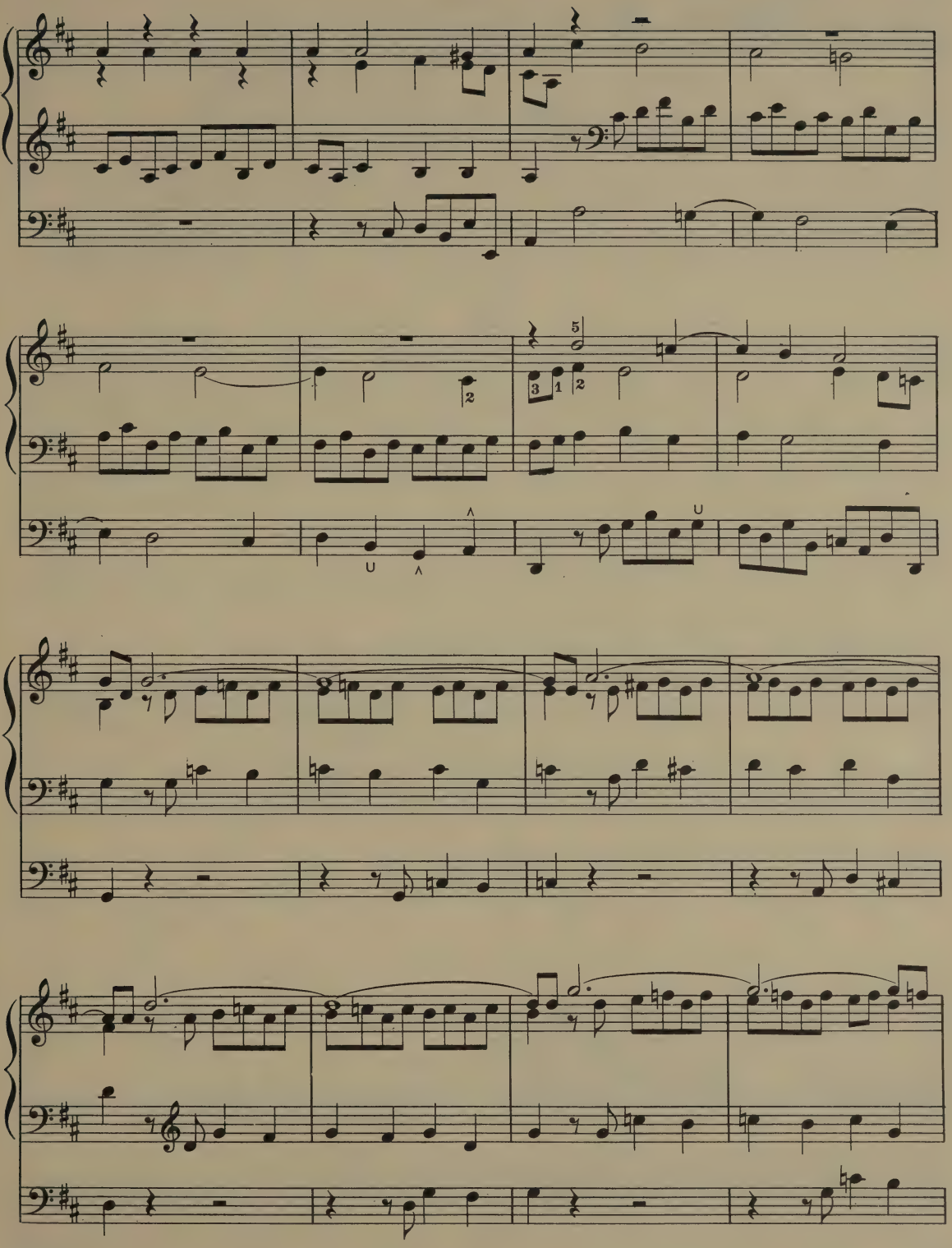


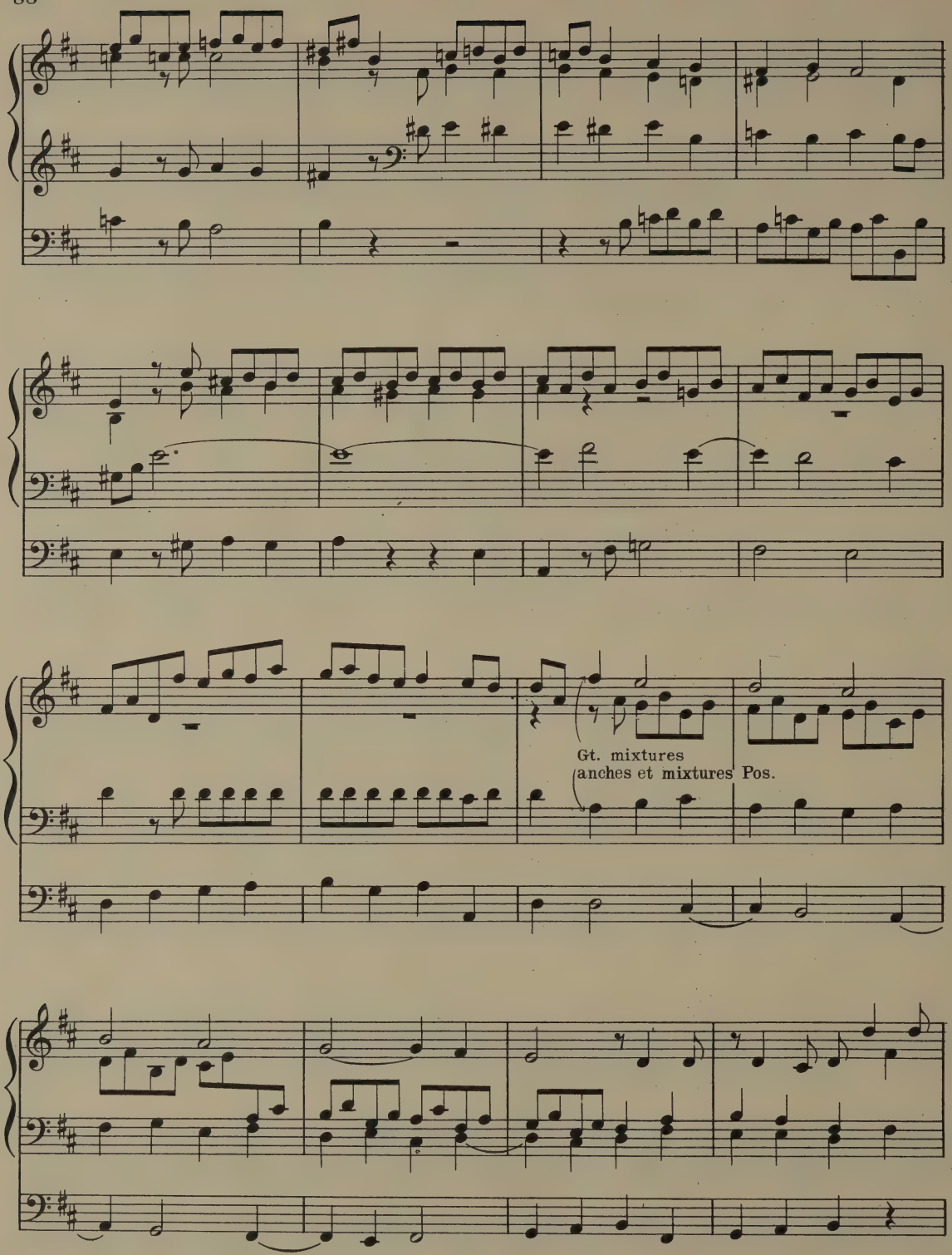

16′
Gt. to Ped.
tirasse G.O.

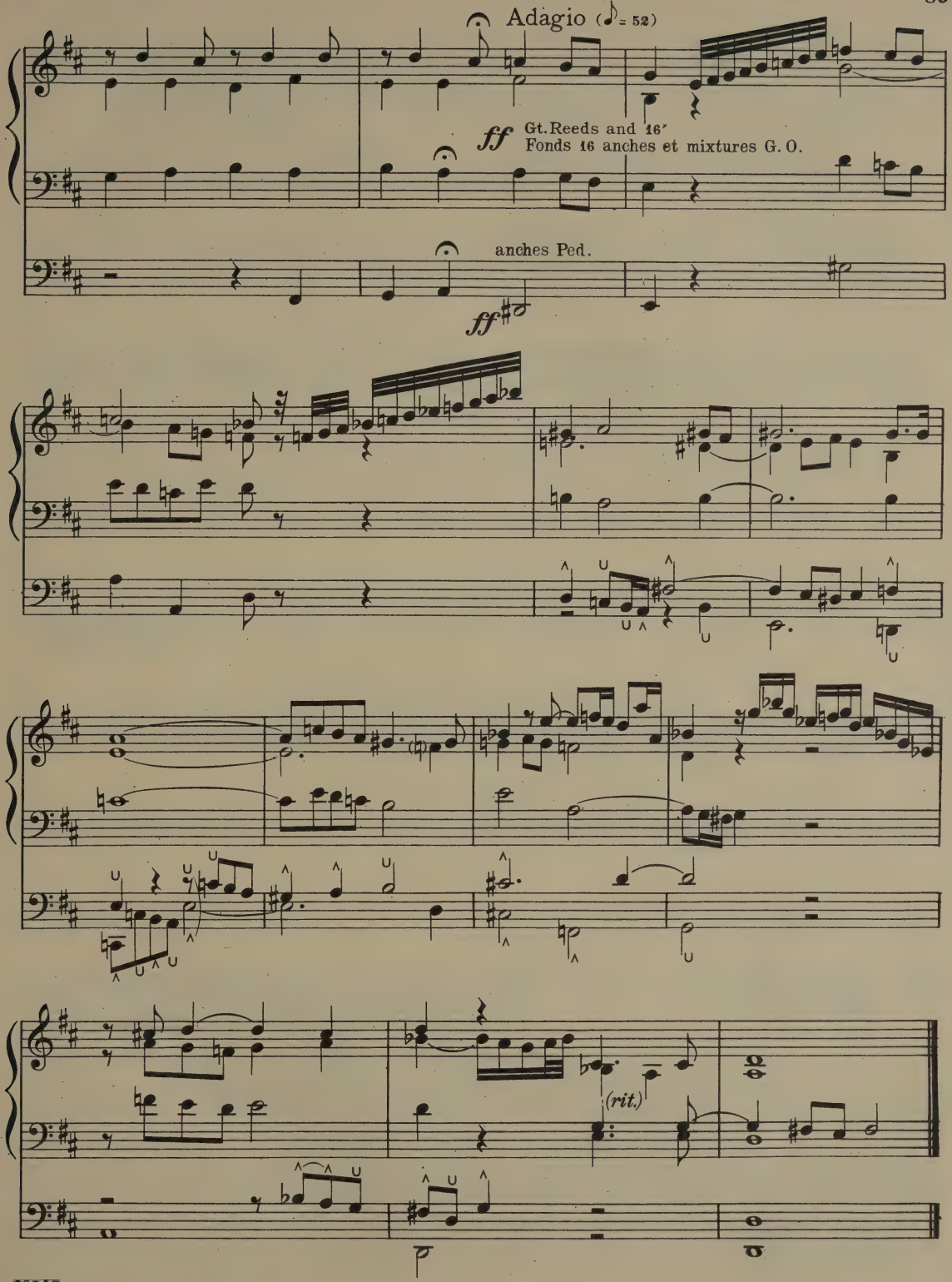

Alla breve (𝅗𝅥 = 52)
off 16′
ôtez 16
off Reeds and Mixtures Gt. and Ped.
ôtez les anches et mixtures G.O. et Péd.
Sw.
Récit.
Ch.
Pos. Fonds


Sw.
R.
Sw.
Pos.
Gt.
G.O.
(Gt.)
(G.O.)
Gt.
G.O.
Sw.
R.
Gt.
G.O.


Sw.
Pos.
Gt.
G.O.
Sw.
Pos.
Gt.
G.O.
Sw.
Pos.
Gt.
G.O.
Sw.
Pos.
Gt.
G.O.




Gt. mixtures
anches et mixtures Pos.

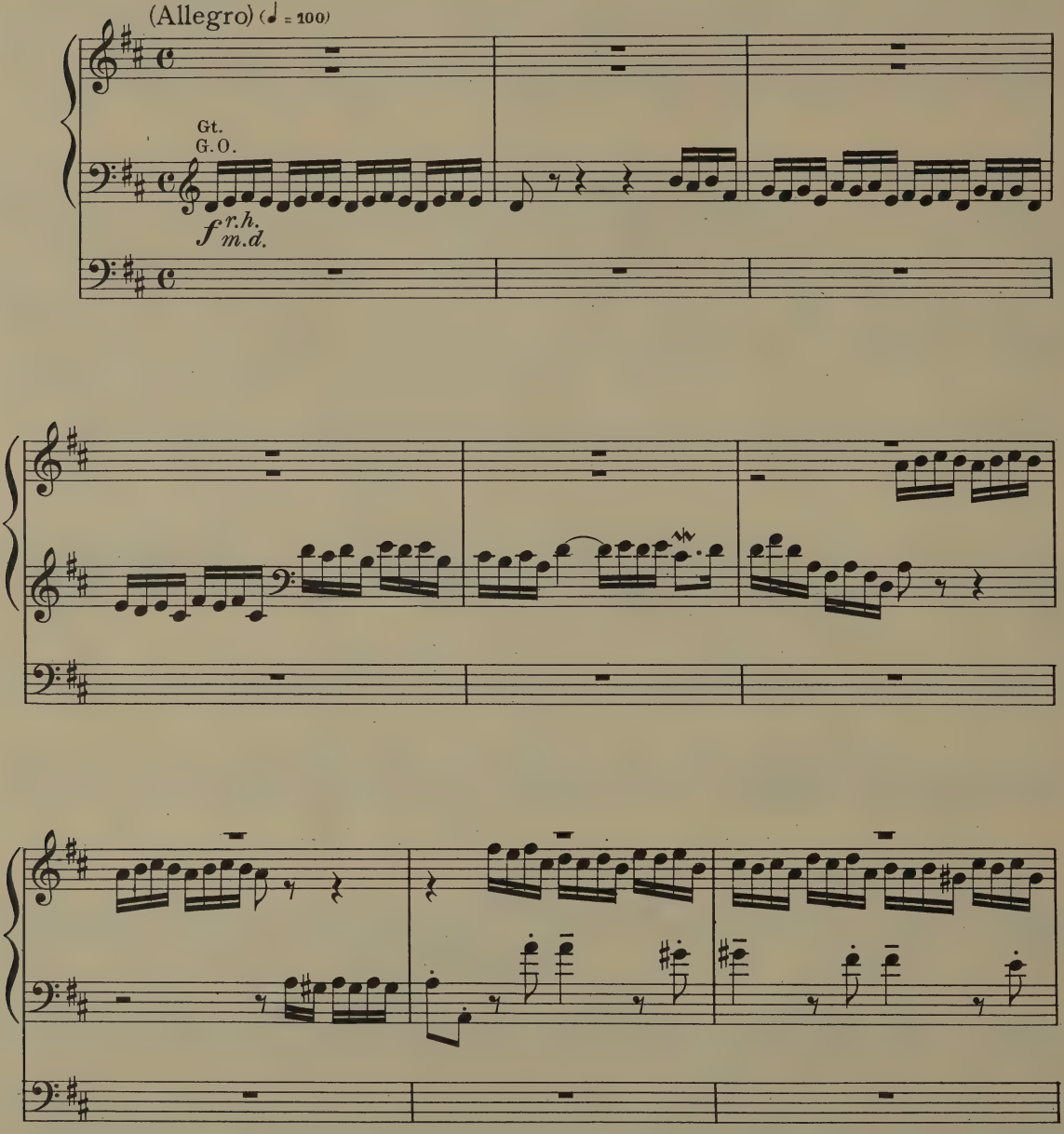

Adagio (♪ = 52)
ff Gt. Reeds and 16′
Fonds 16 anches et mixtures G. O.
anches Ped.
ff
(rit.)

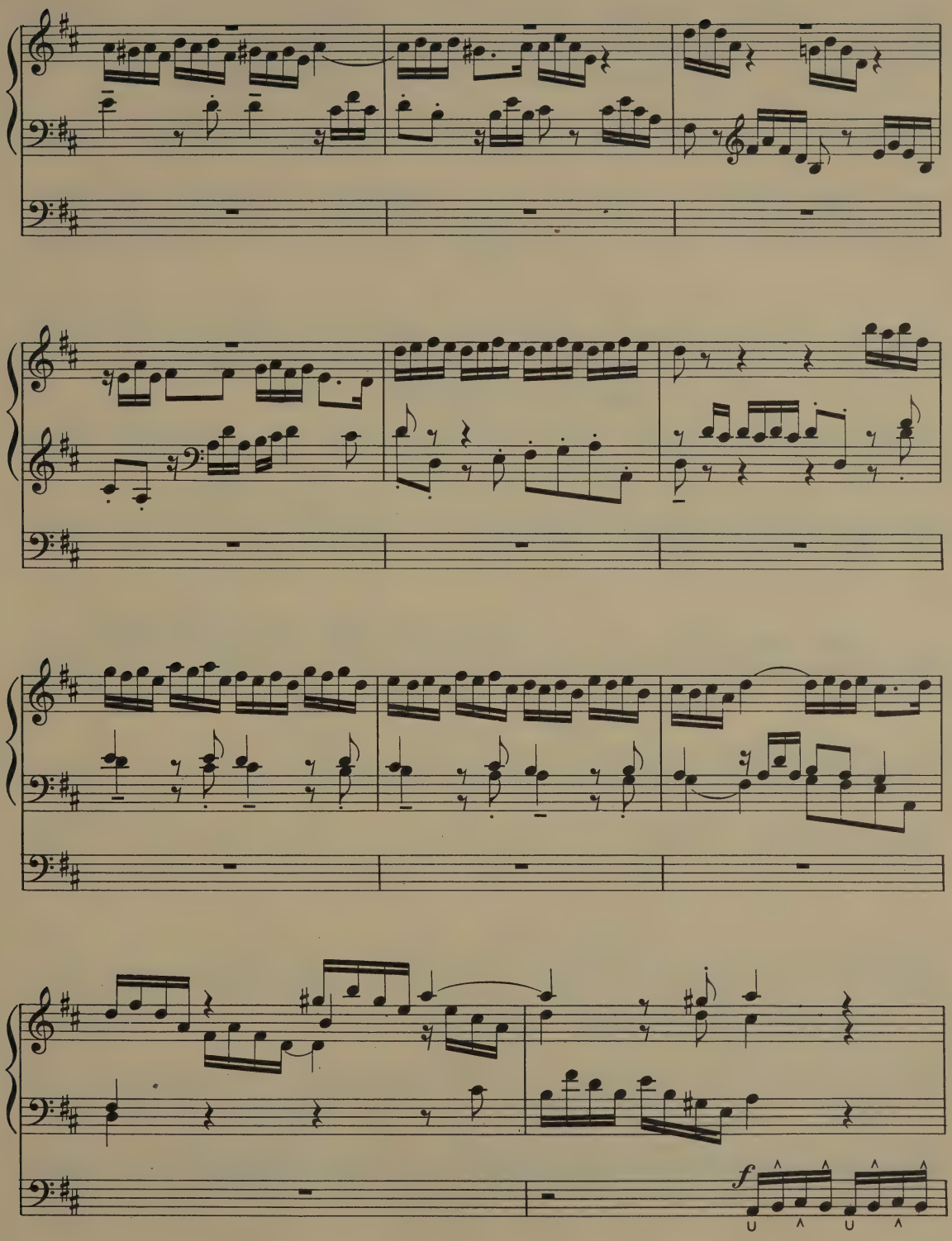
Swell: 8′4′2′ Mixtures and Reeds.
Great: 8′4′2′ Mixtures and Reeds. Sw. and Ch. to Gt.
Choir: 8′4′2′ Sw. to Ch.
Pedal: 16′8′4′ Reeds 8′& 4′ Gt. Sw. and Ch. to Ped.

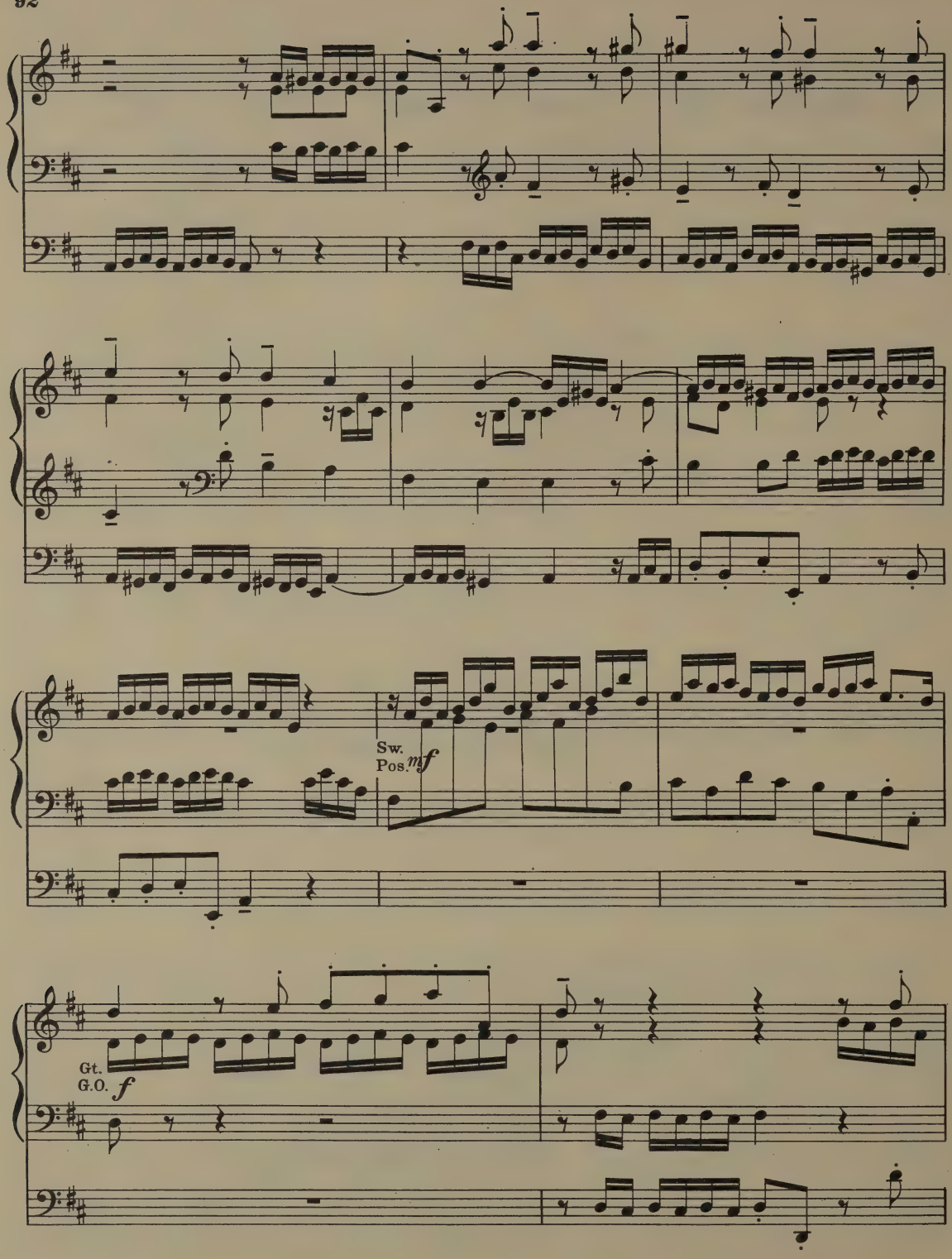
Récit : Fonds, anches et mixtures 8, 4, 2
Posit. : Fonds, anches, mixtures 8, 4, 2, Récit accouplé
G. O. : Fonds, anches, mixtures 8, 4, 2, Claviers accouplés
Pédale: Fonds 16, 8, 4, anches 8, 4, tirasses G. P. R.

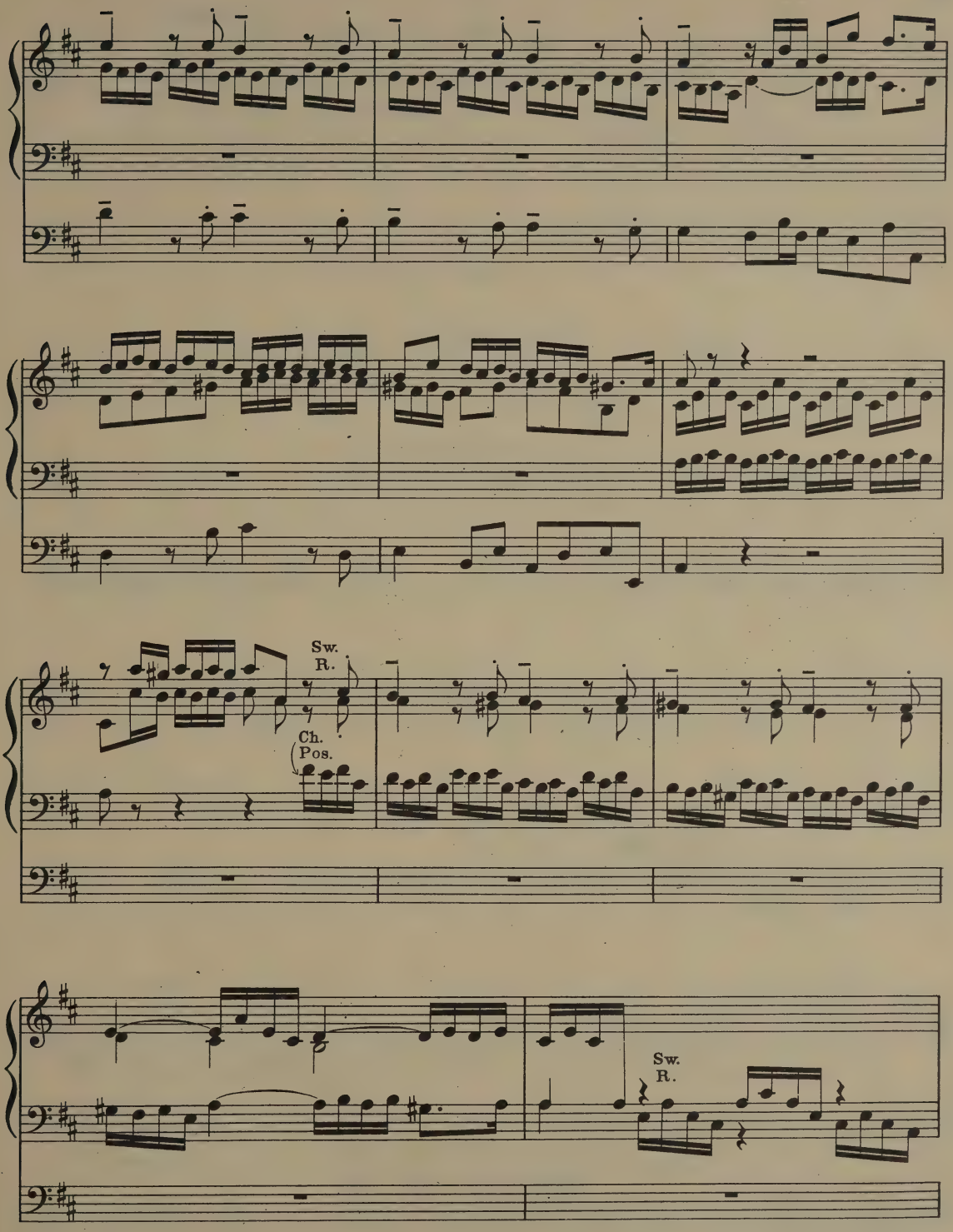
Fugue

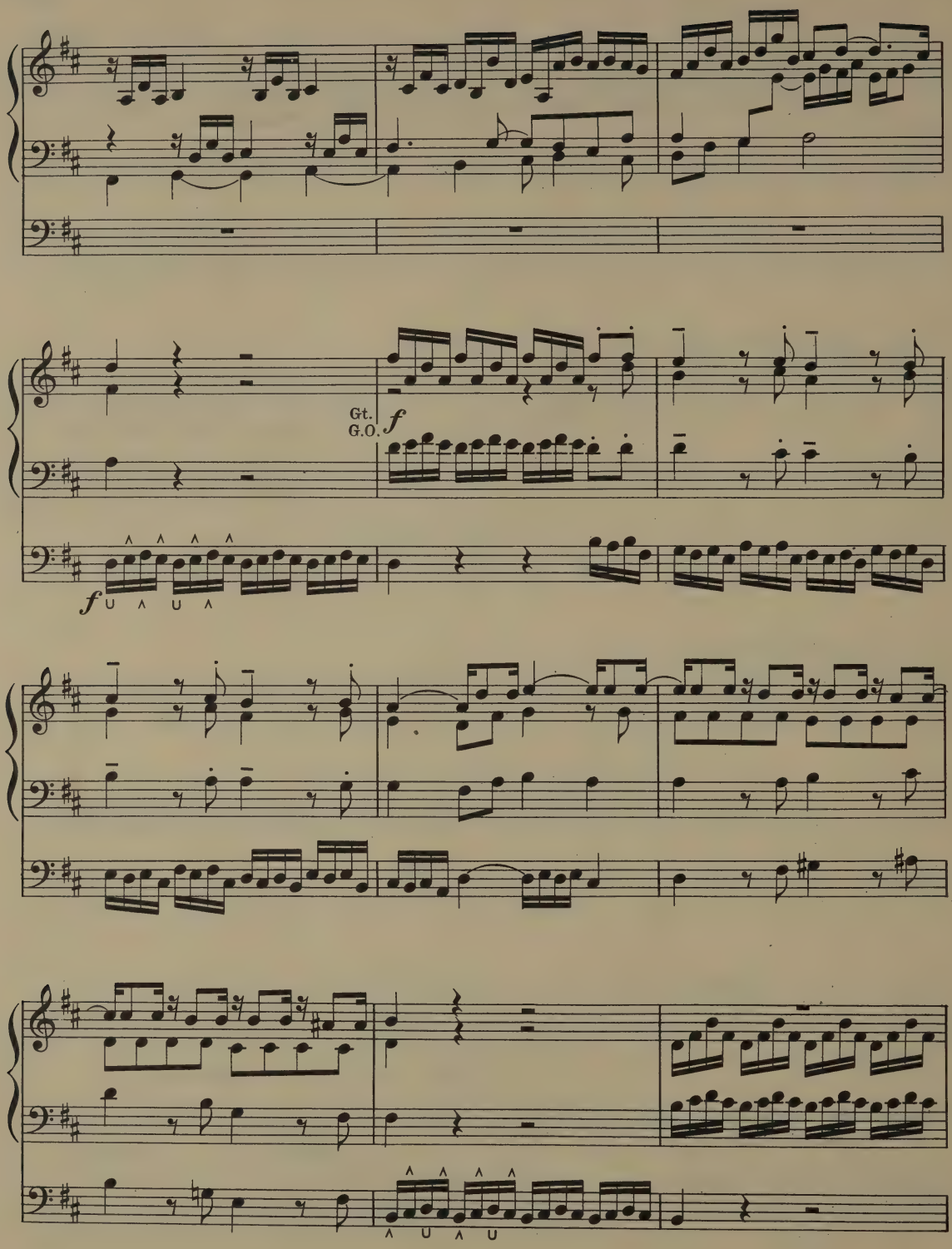
(Allegro) (♩ = 100)

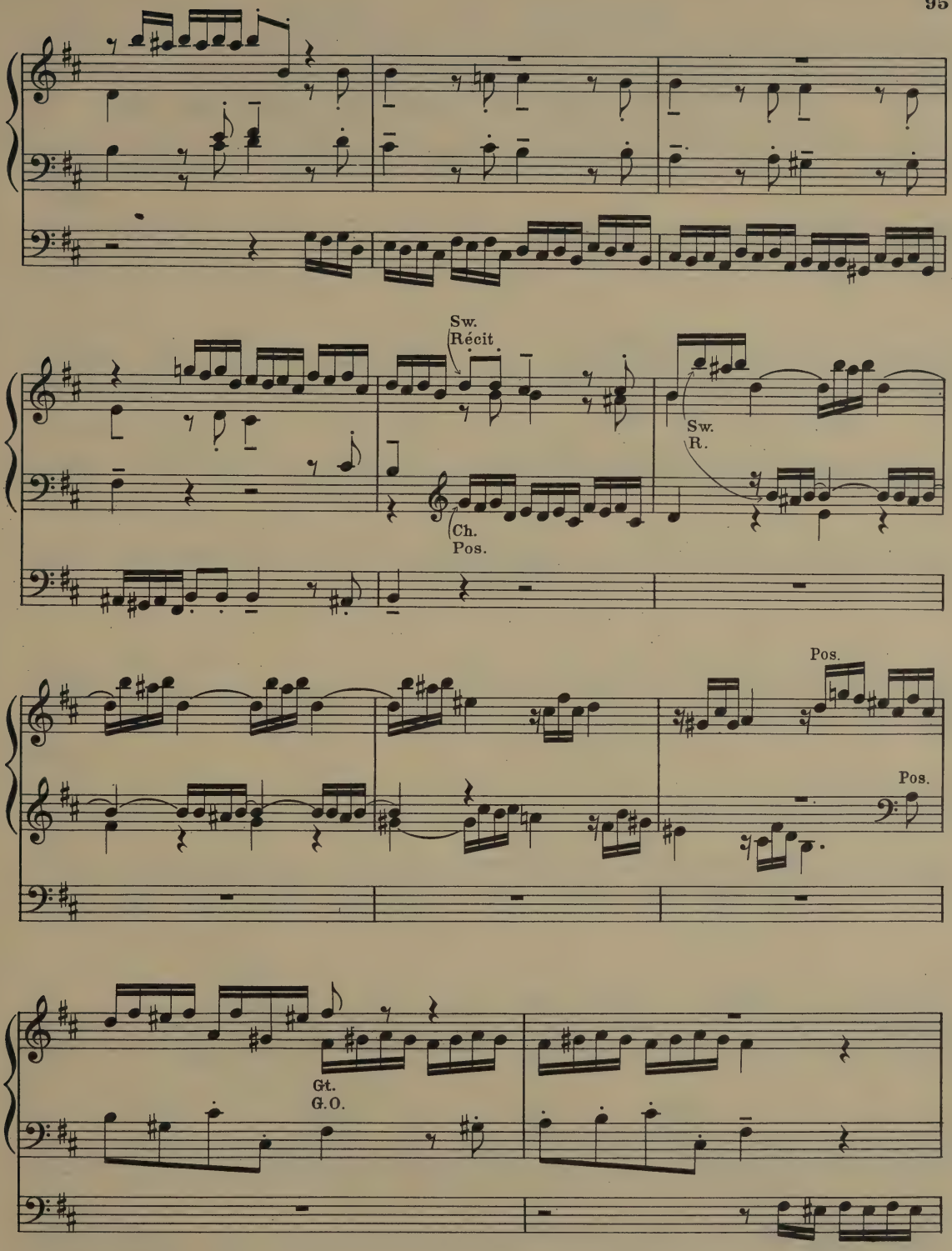


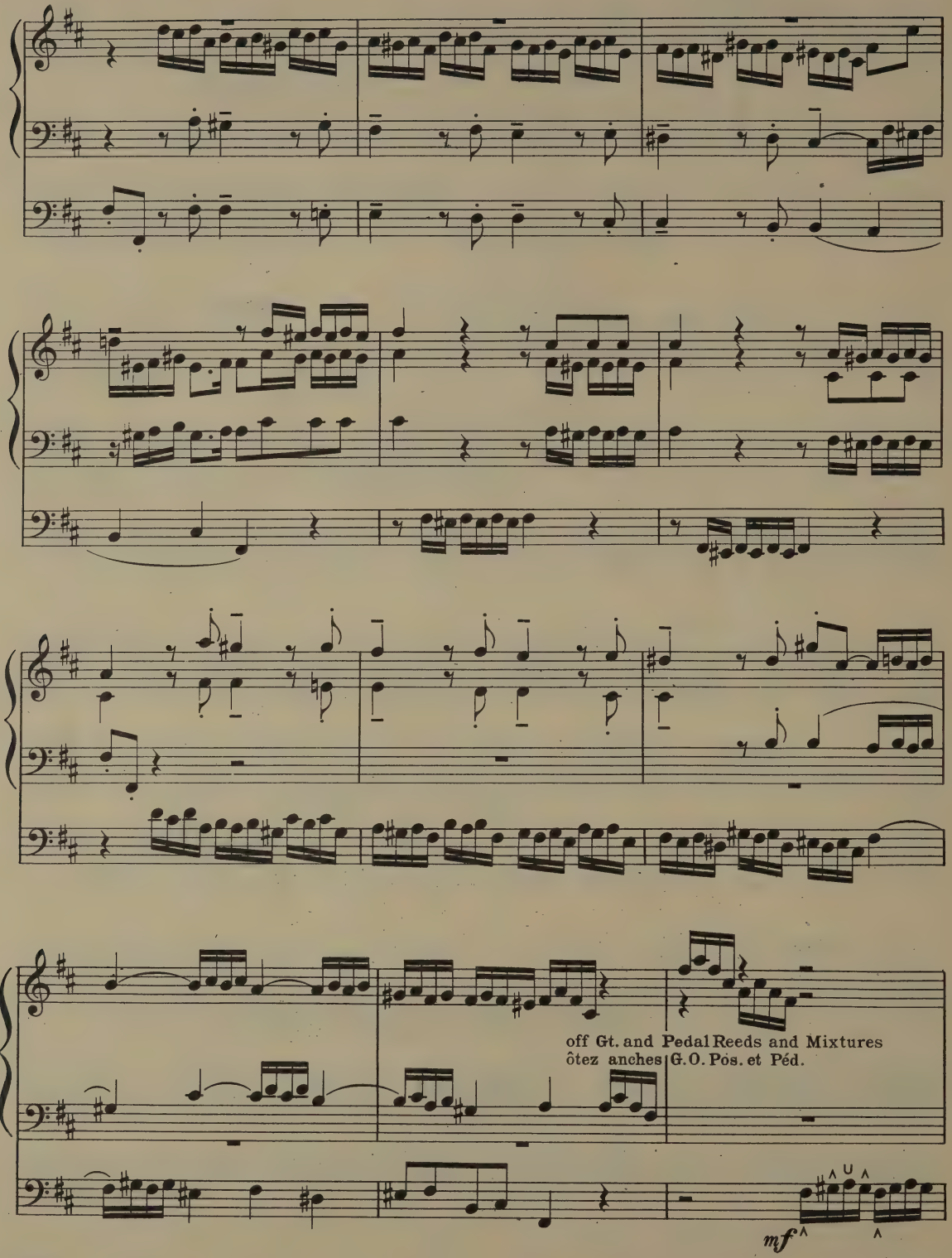

f

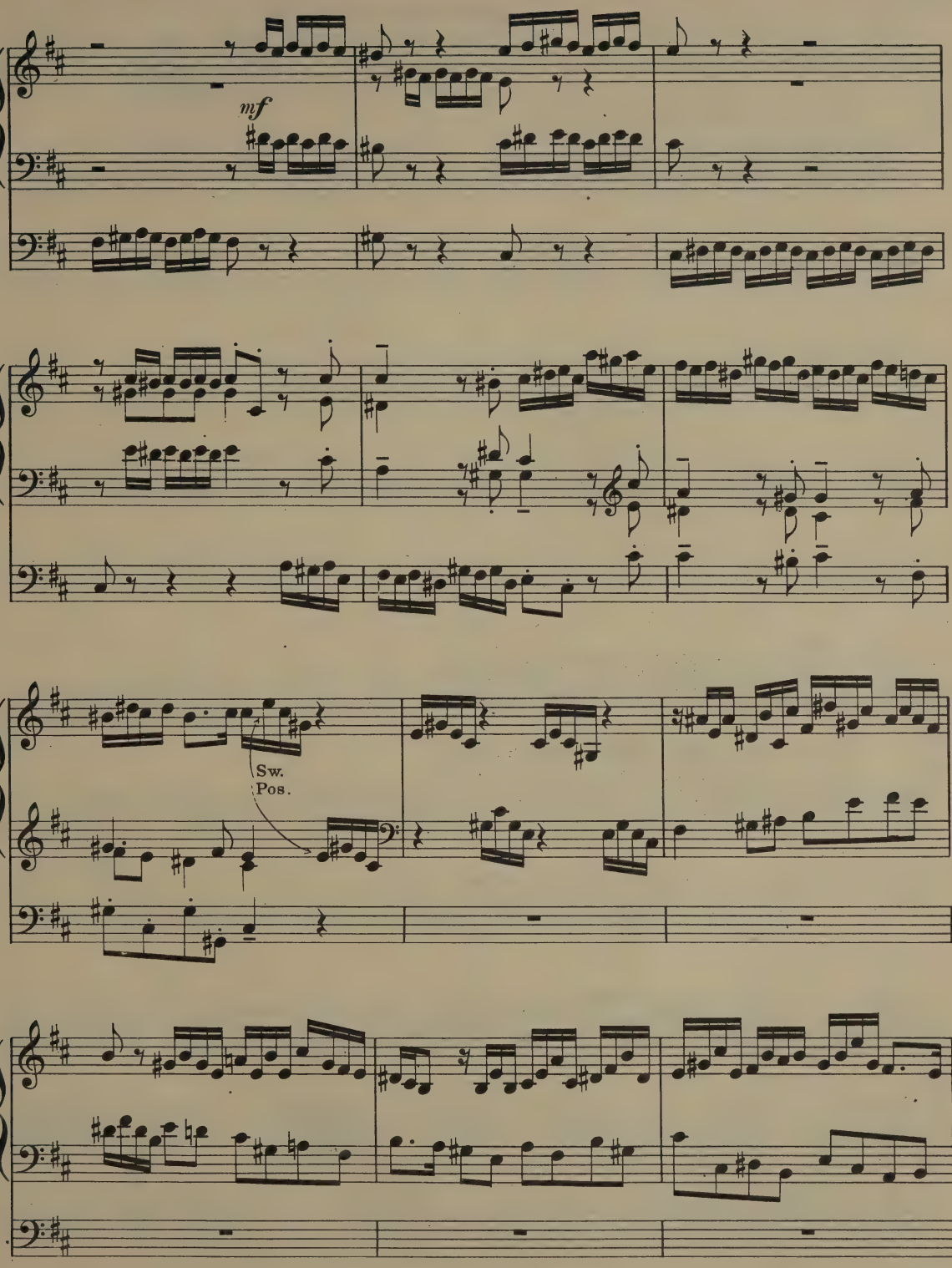

Sw.
Pos. mf f
Gt.
G.O. f

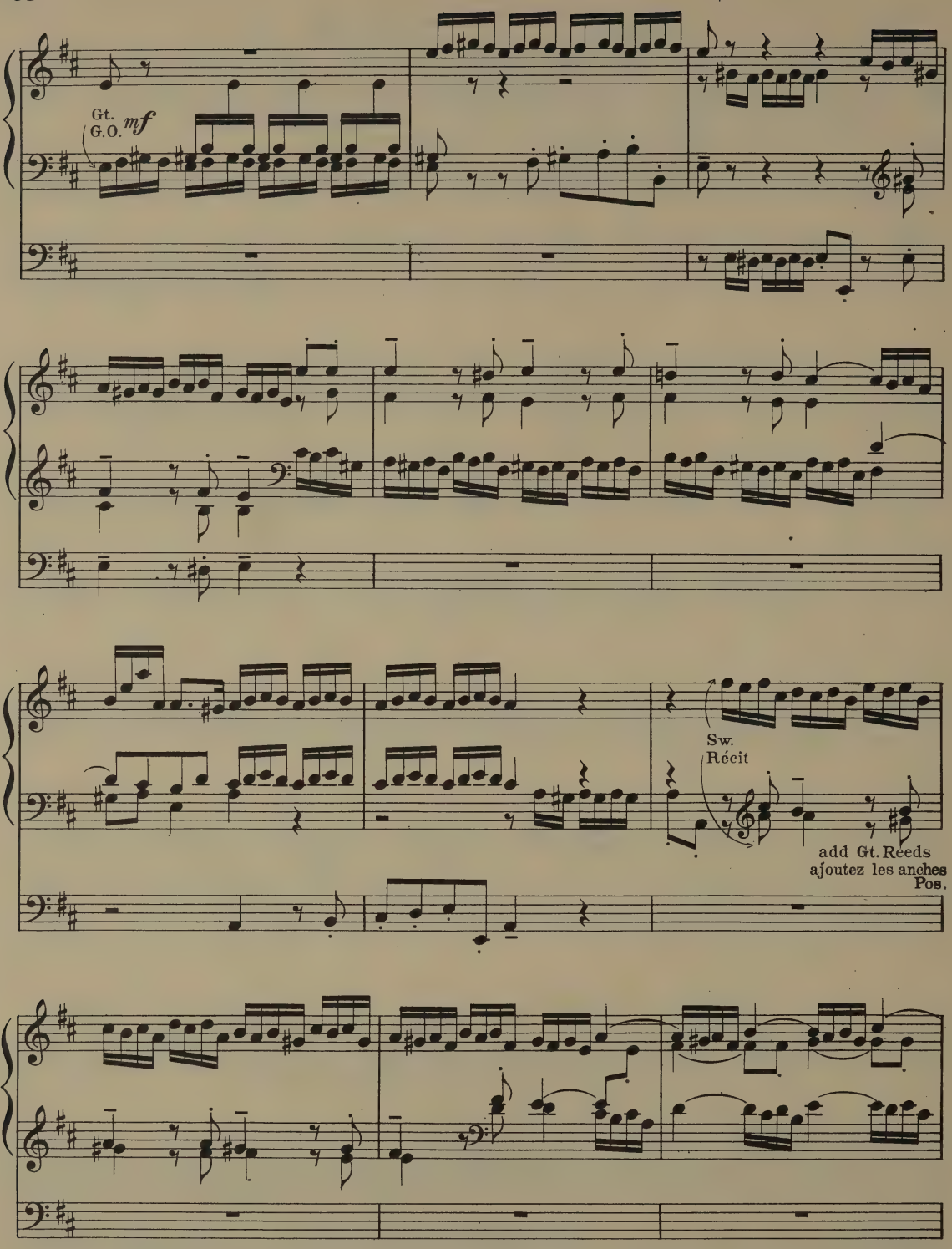

Sw.
R.
Ch.
Pos.
Sw.
R.

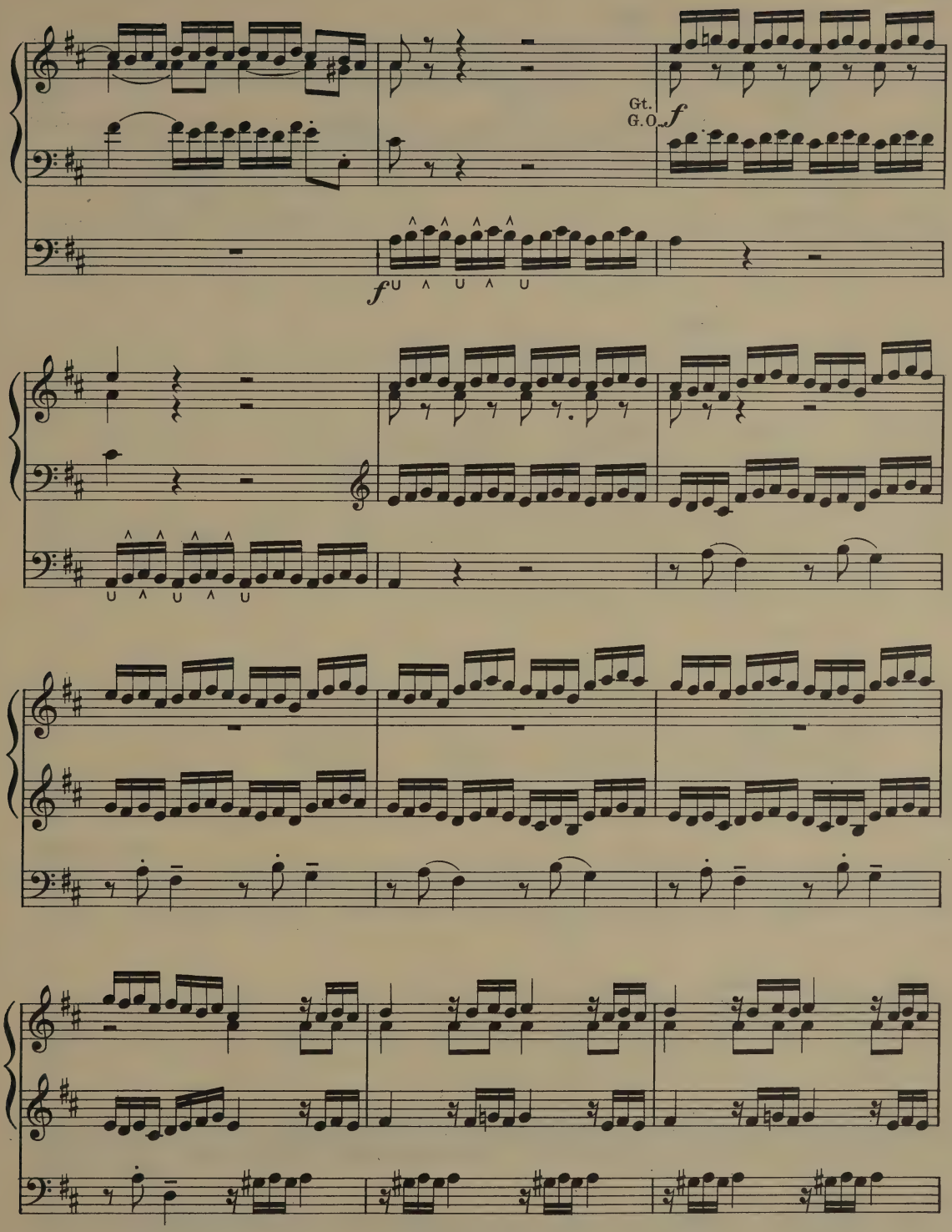

Gt.
G.O.
f
f

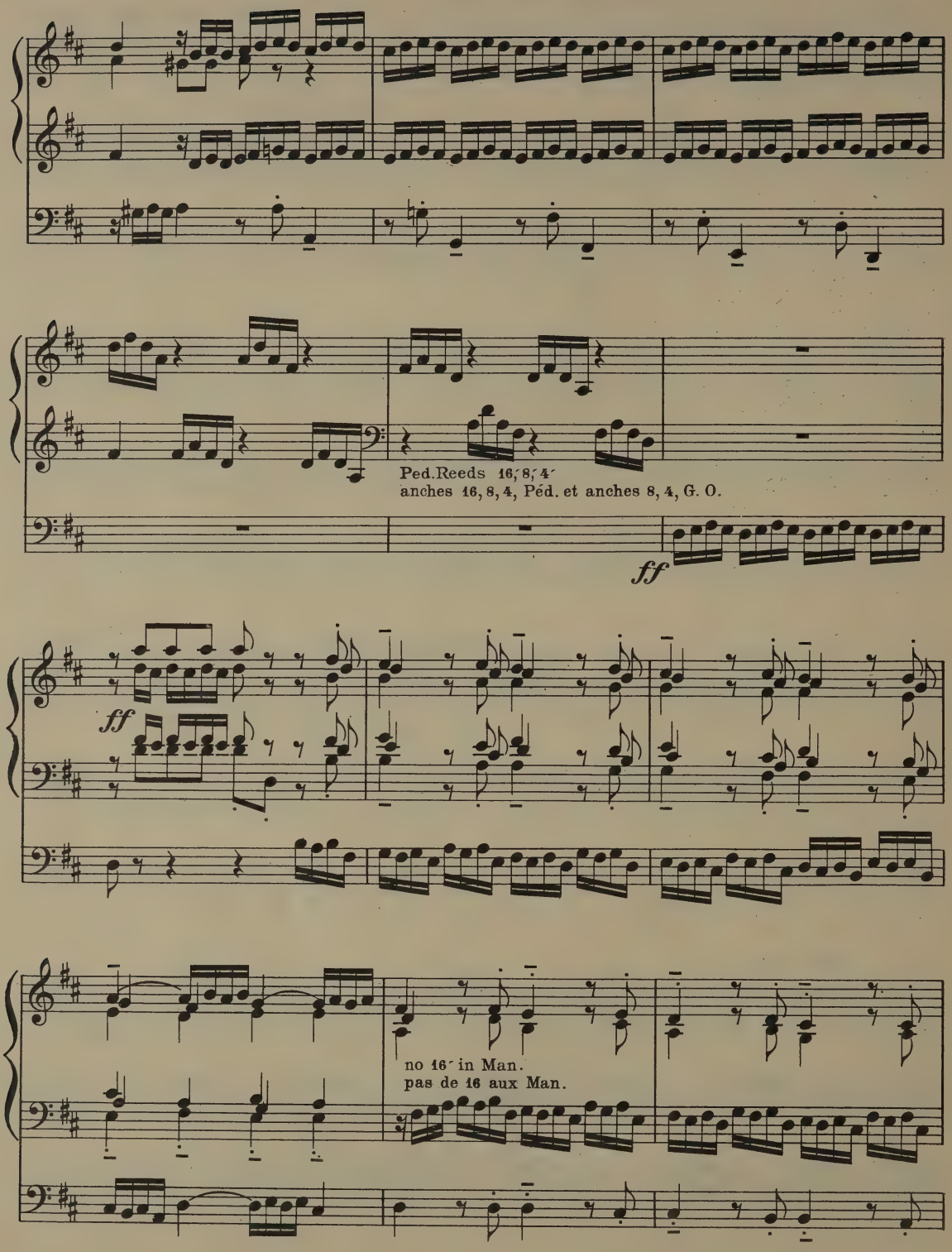

Sw.
Récit
Ch.
Pos.
Sw.
R.
Pos.
Pos.
Gt.
G.O.

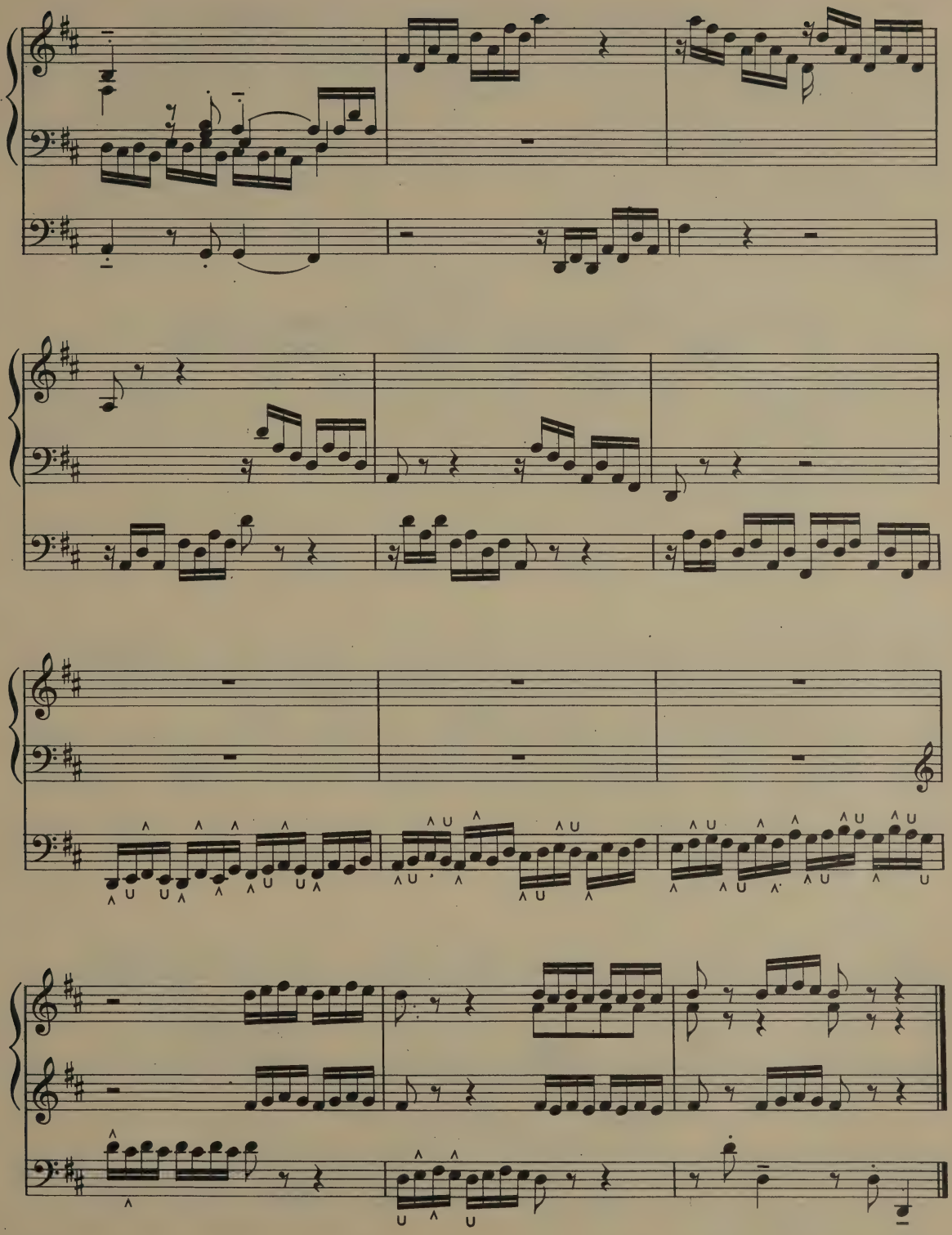

off Gt. and Pedal Reeds and Mixtures
ôtez anches G.O. Pos. et Péd.
mf


mf
Sw.
Pos.


Gt.
G.O.
mf
Sw.
Récit
add Gt. Reeds
ajoutez les anches
Pos.


Gt.
G.O.
f
f

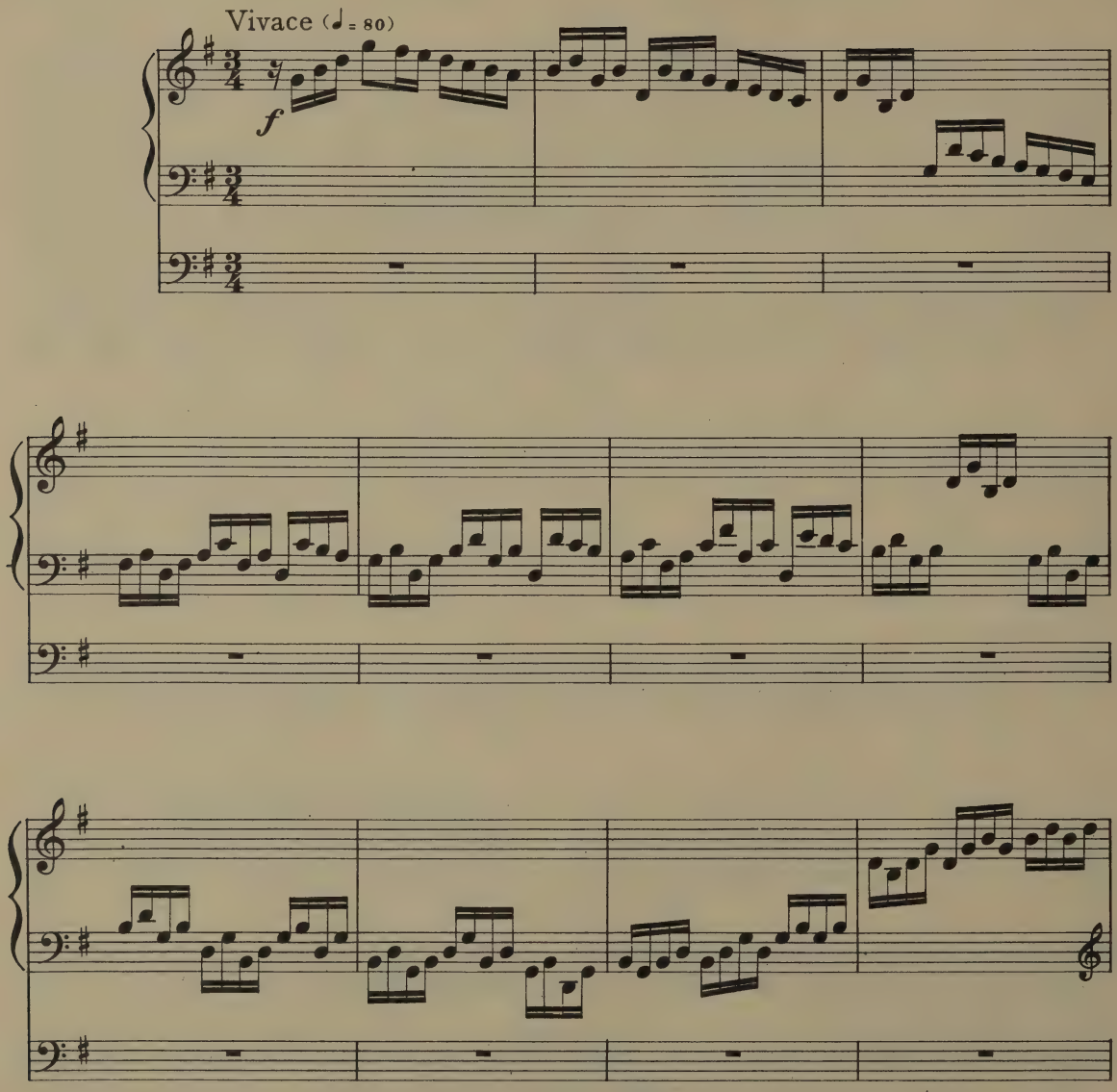

Ped.Reeds 16, 8, 4
anches 16, 8, 4, Péd. et anches 8, 4, G. O.
ff
ff
no 16′ in Man.
pas de 16 aux Man.

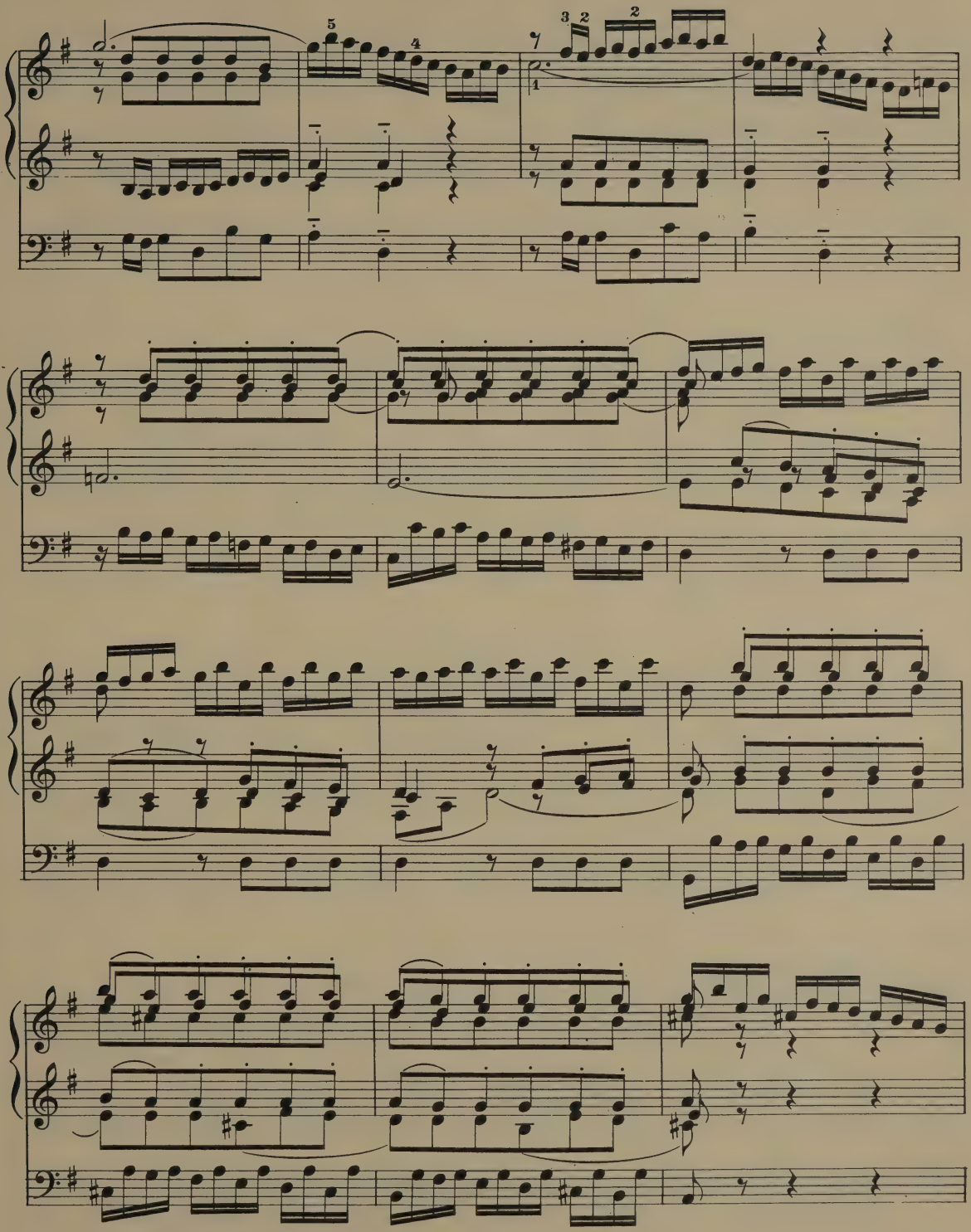


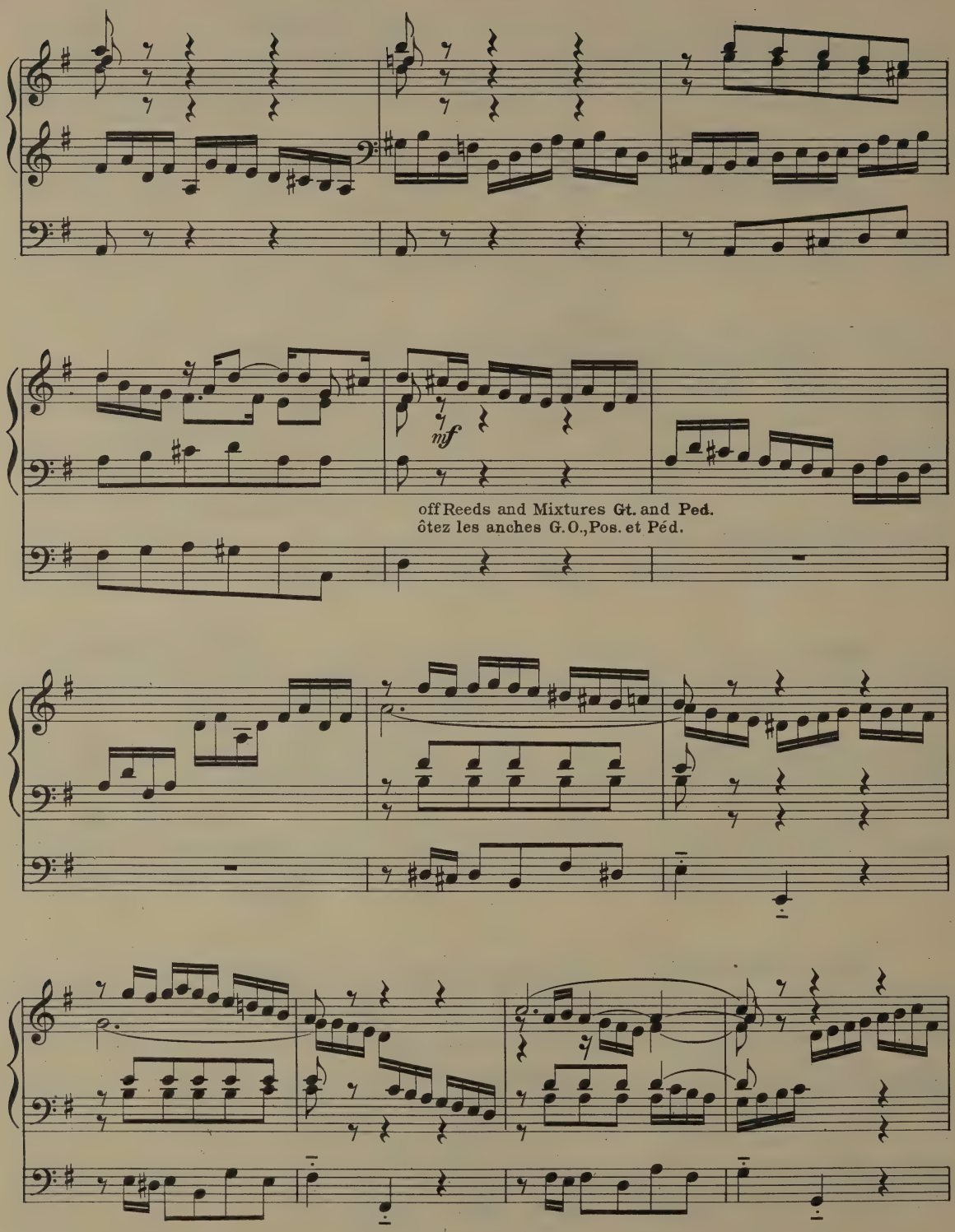
Prelude and Fugue in G major

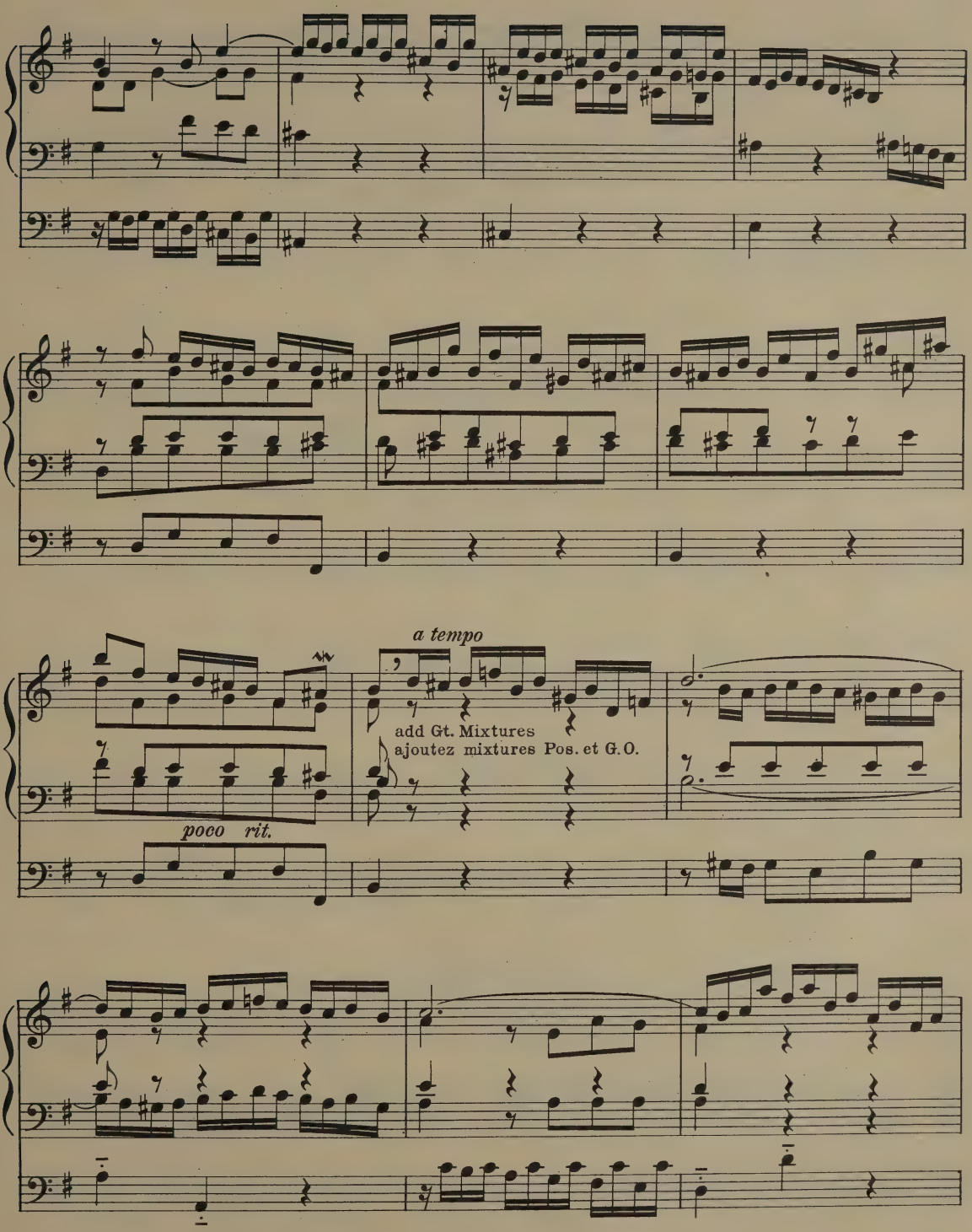
Swell : 8′, 4′, 2′, Mixtures and Reeds 8′, 4′
Great : 8′, 4′, 2′, Mixtures and Reeds 8′, 4′, Sw. to Gt., Ch. to Gt.
Choir : 8′, 4′, 2′
Pedal : 16′, 8′, 4′, Reeds, Gt. to Ped., Sw. to Ped., Ch. to Ped.

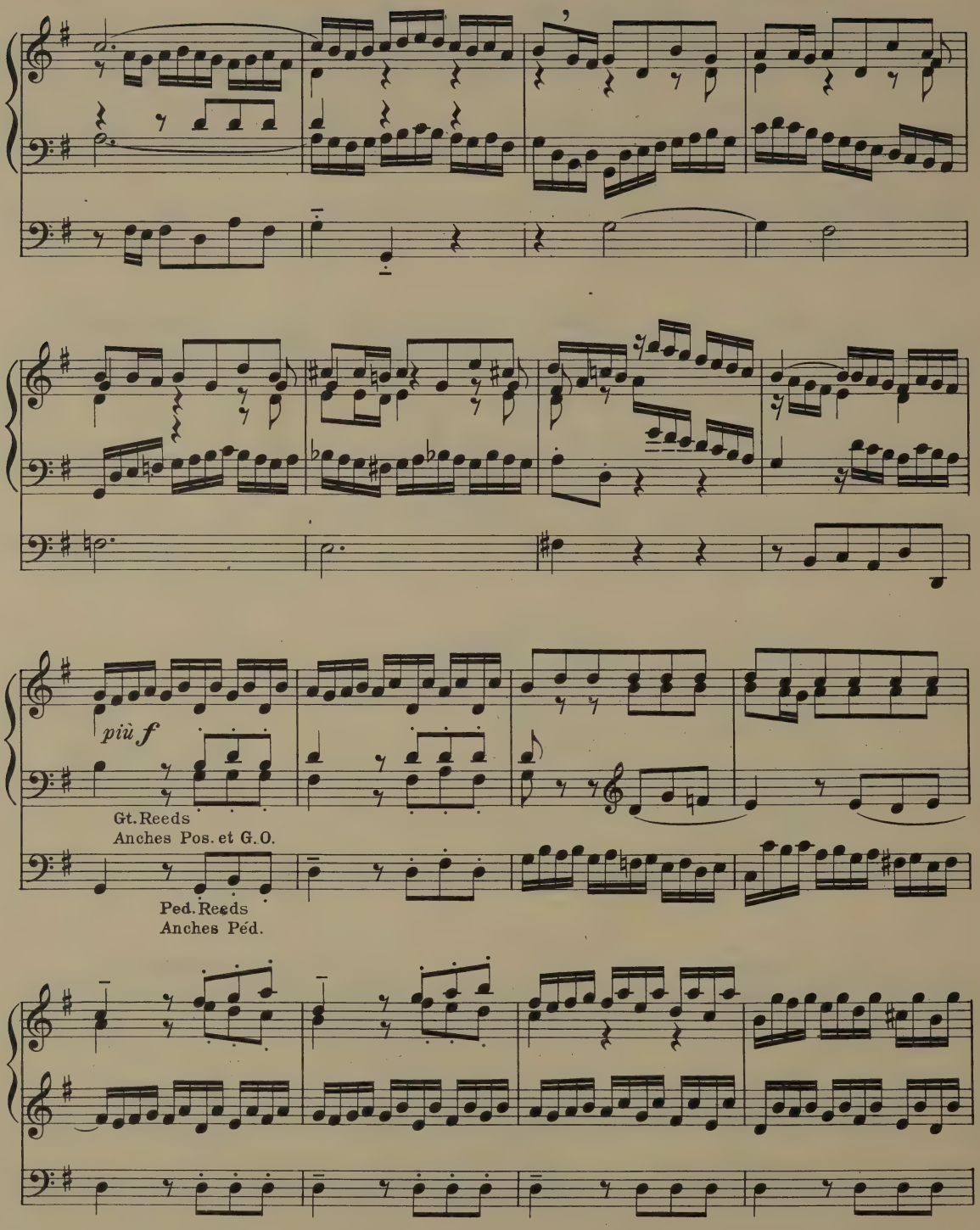
Récit : Fonds, Anches, Mixtures 8, 4, 2
Posit. : Fonds, Anches, Mixtures 8, 4, 2
G. O. : Fonds, Anches, Mixtures 8, 4, 2, Claviers accouplés
Pédale : Fonds et Anches 16, 8, 4, Tirasses, G. O., Pos., Récit

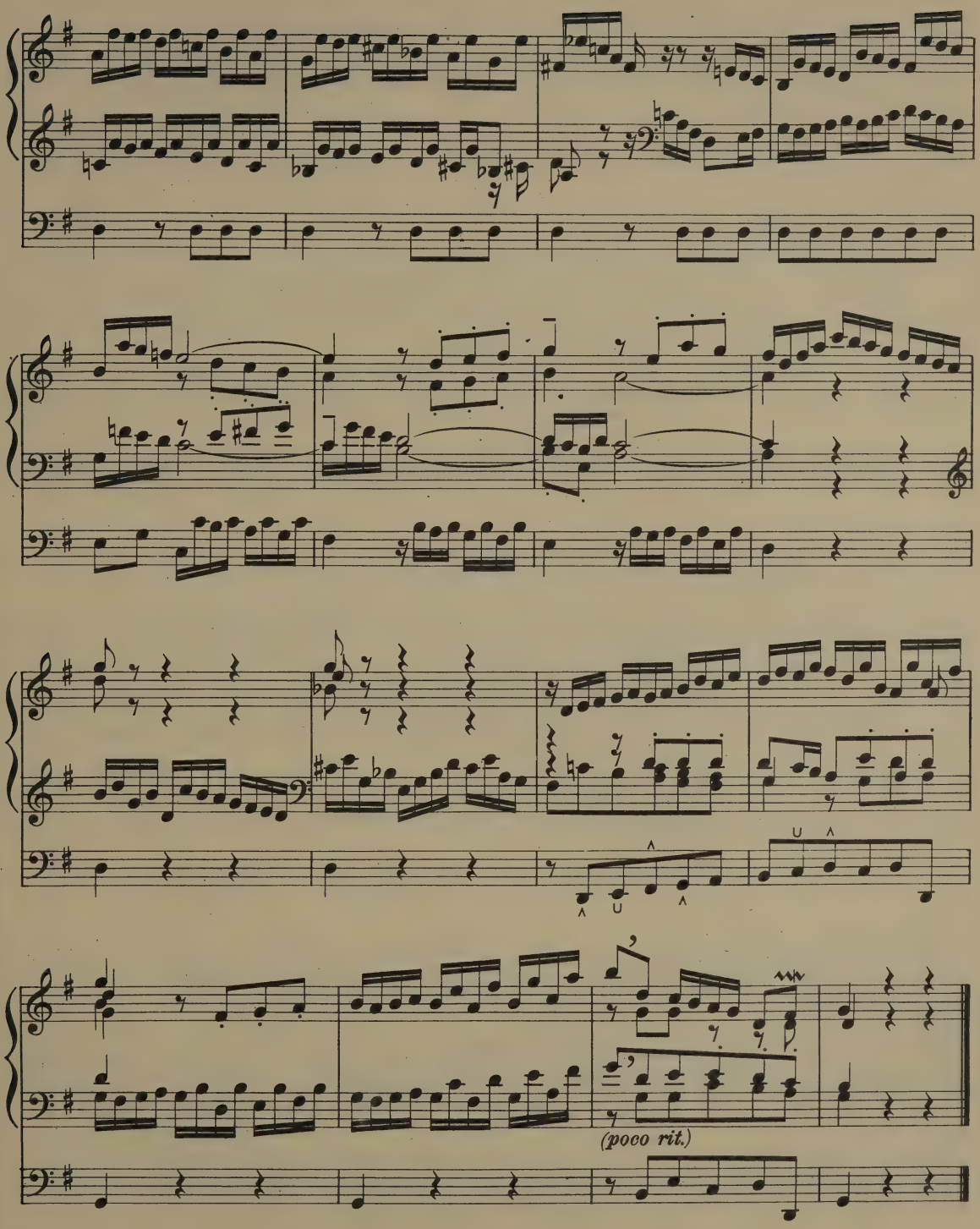





mf
off Reeds and Mixtures Gt. and Ped.
ôtez les anches G.O.,Pos. et Péd.


a tempo
add Gt. Mixtures
ajoutez mixtures Pos. et G.O.
poco rit.


più f
Gt. Reeds
Anches Pos. et G. O.
Ped. Reeds
Anches Péd.


(poco rit.)

Swell : 8′, 4′, 2′, Mixtures and Reeds 8′, 4′ (box open)

Choir and Great : Foundation stops 8′, 4′, 2′, Sw. to Gt., Ch. to Gt., Sw. to Ch.

Pedal : 16′, 8′, 4′, Gt., Sw. and Ch. to Ped.

Récit : Fonds et anches 8, 4, 2, Mixtures (boîte ouverte)

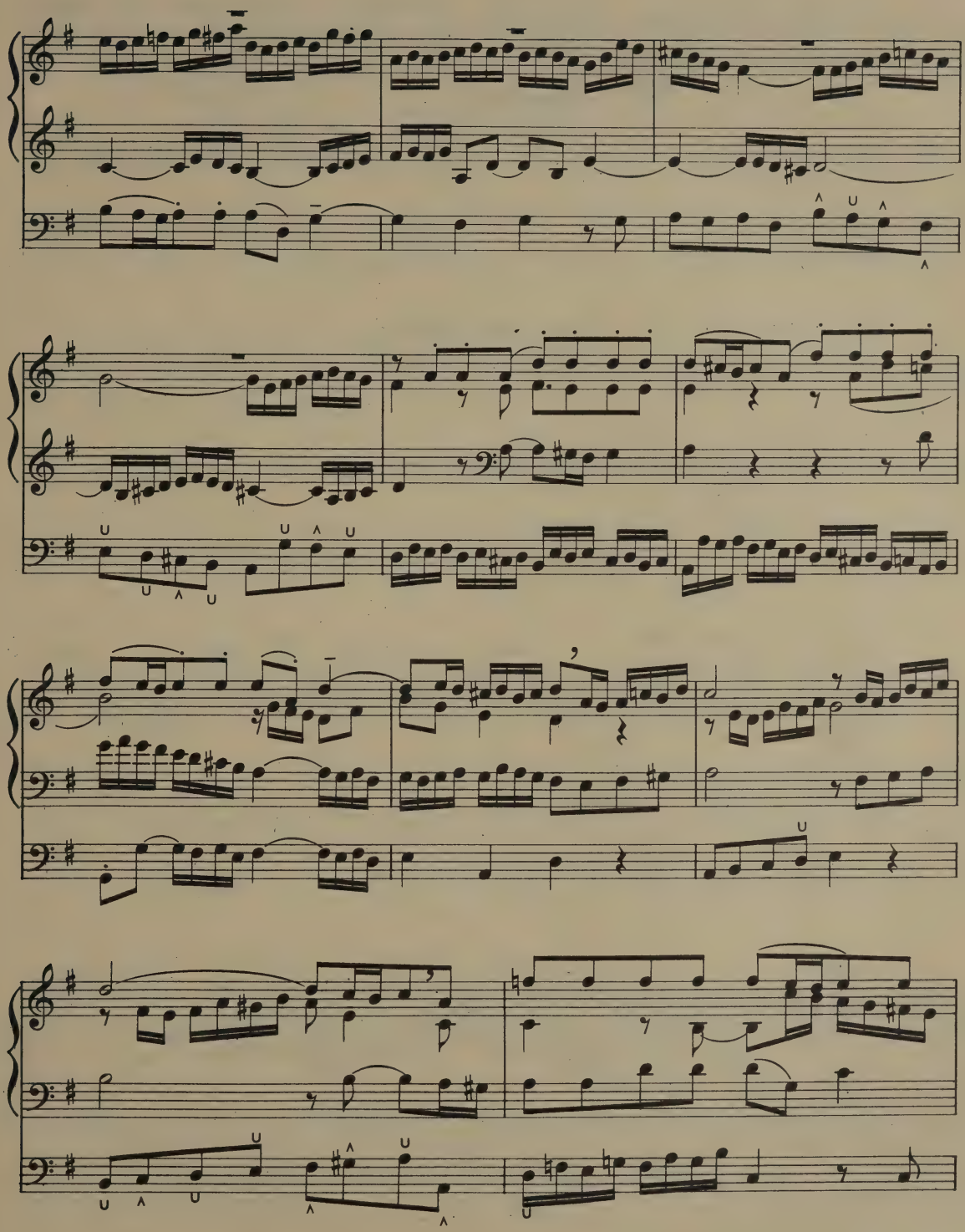
Posit. et G. O. : Fonds 8, 4, 2 (préparez mixtures et anches 8, 4)

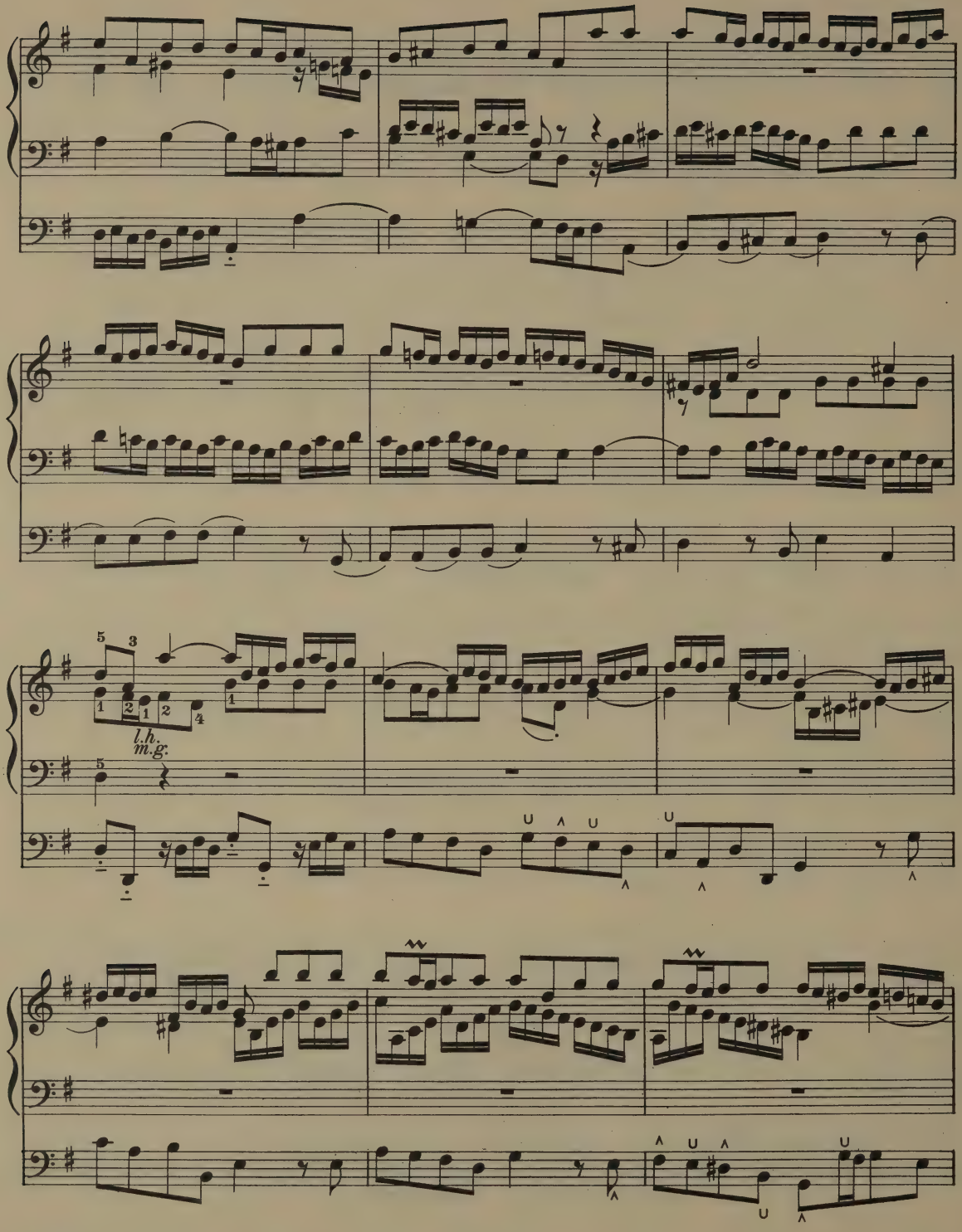
Pédale : Fonds 16, 8, 4 (préparez anches), Claviers accouplés, Tirasses, G. P. R.

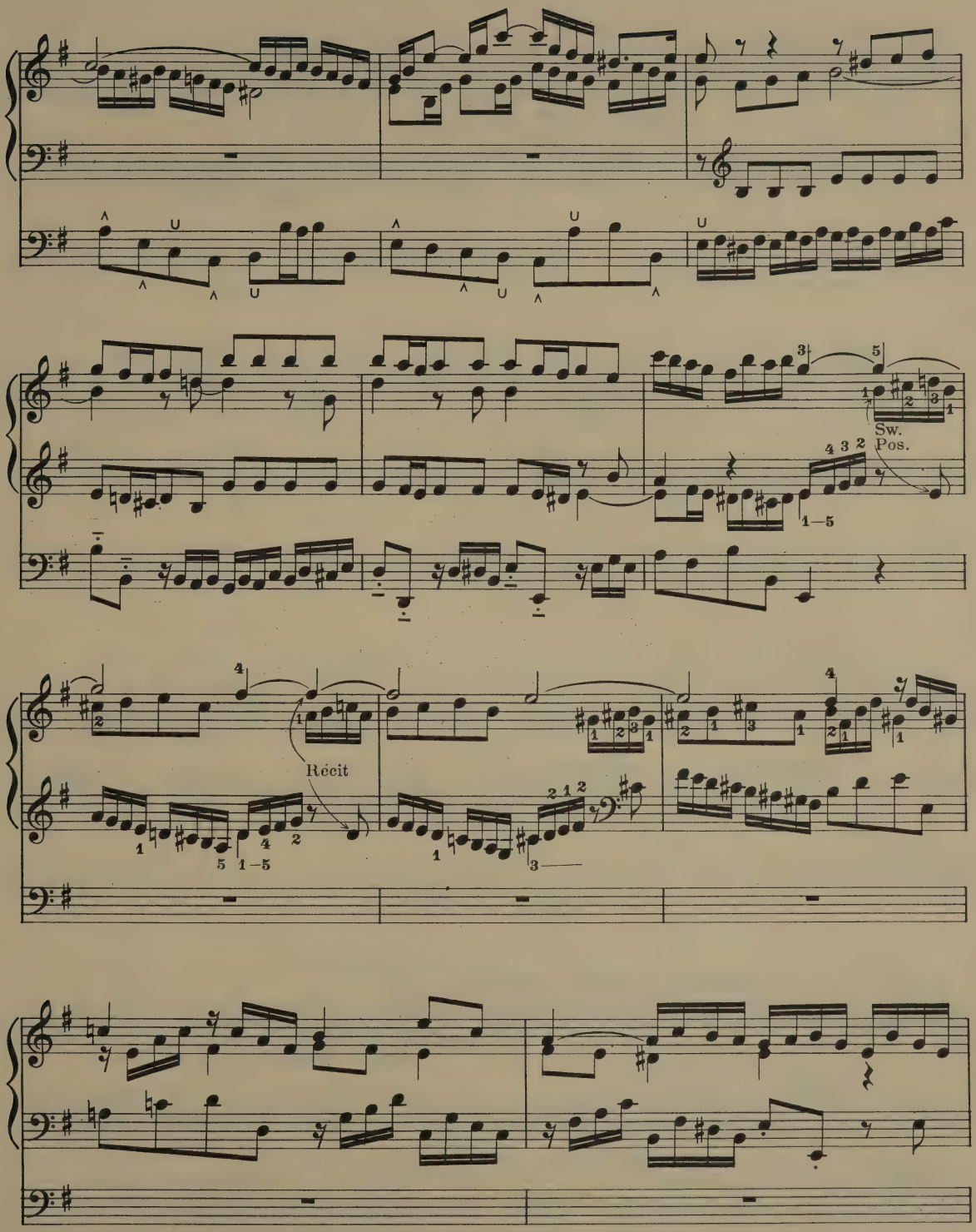
Fugue

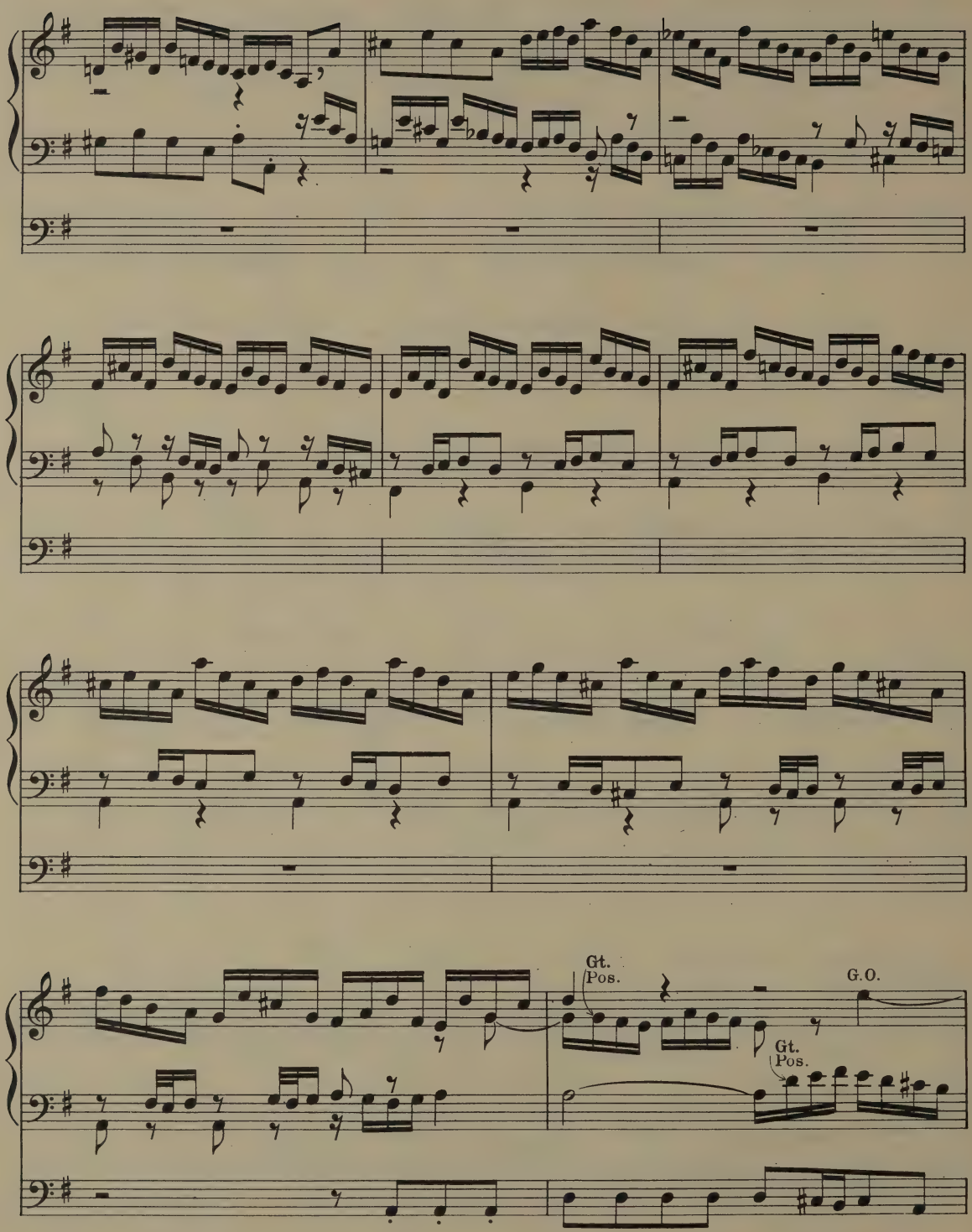
(Allegretto) (♩ = 63)

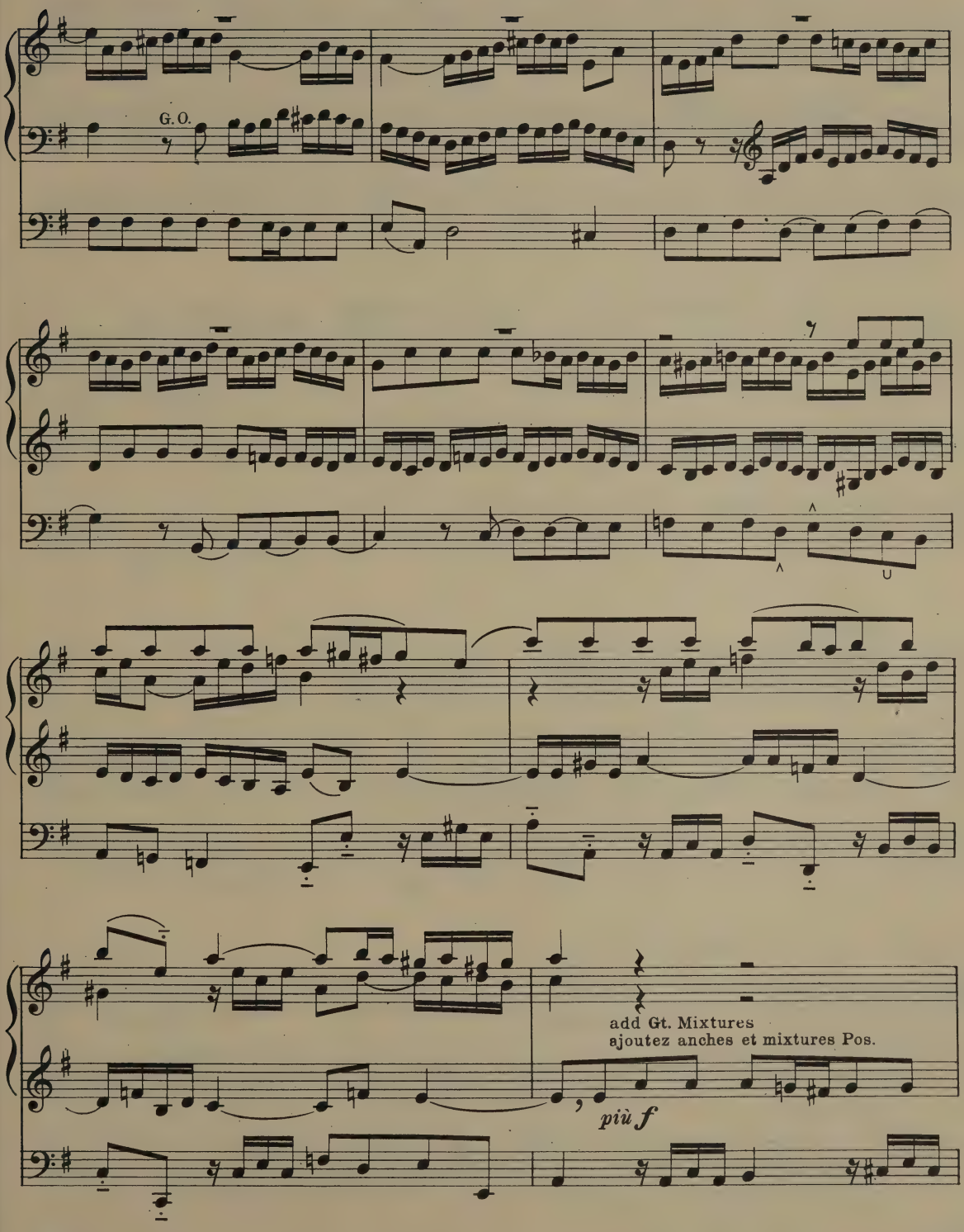
f

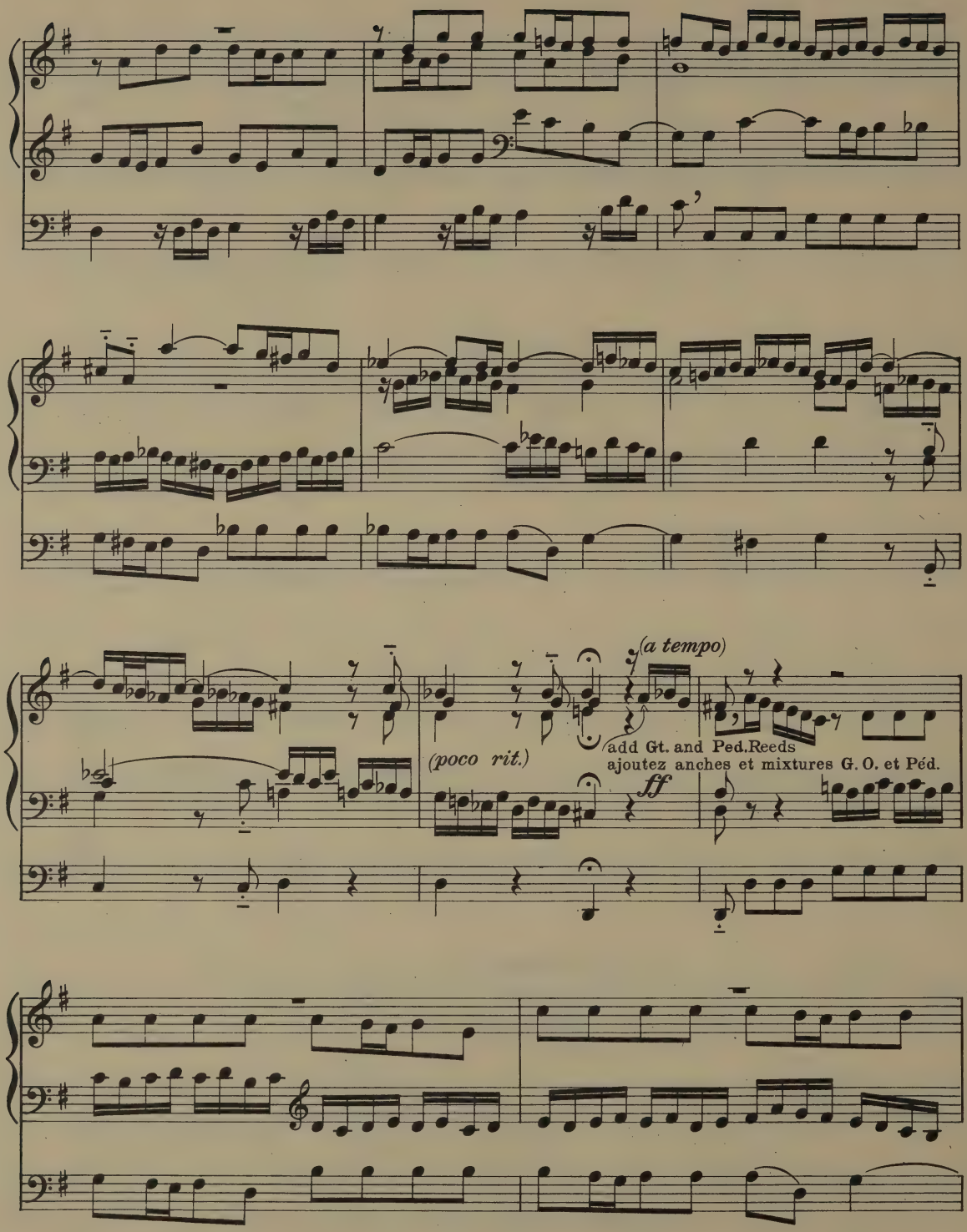


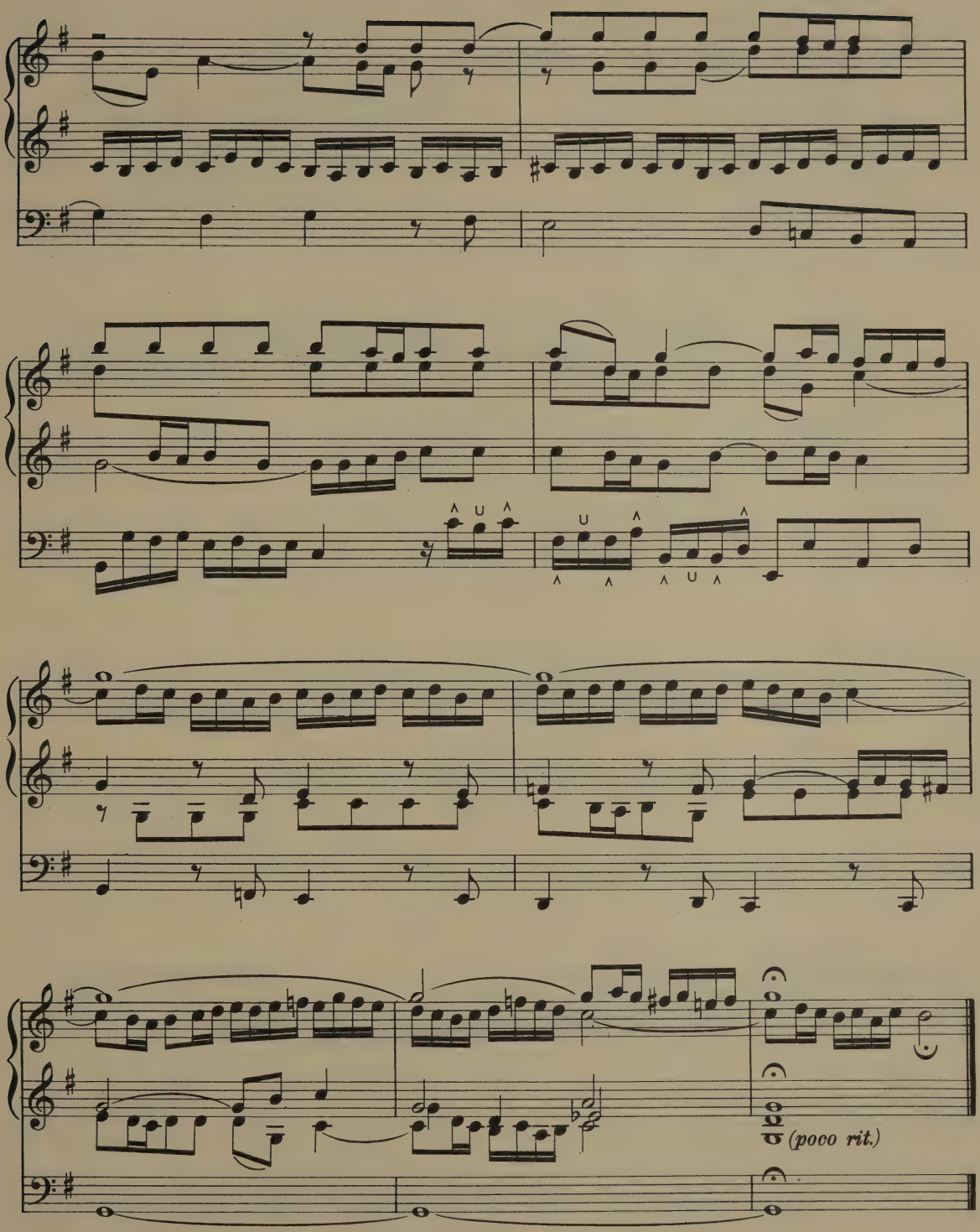

l.h.
m.g.


Sw.
Pos.
Récit


Gt.
Pos.
G.O.
Gt.
Pos.


G.O.
add Gt. Mixtures
ajoutez anches et mixtures Pos.
più f


(a tempo)
(poco rit.)
add Gt. and Ped.Reeds
ajoutez anches et mixtures G. O. et Péd.
ff


(poco rit.)

Fantasie and Fugue in G minor

Combination I

Manuals coupled: Full without 16′

Pedal: Foundation stops 32′, 16′, 8′, no Ped. Reeds, no Ped. couplers

Combination II

Swell: Open Diap. 8′, St. Diap. 8′, Flutes 8′ & 4′ (box open)

Great: Open Diap. 8′, Flutes 8′, Gemshorn 8′, Sw. to Gt., Ch. to Gt.

Choir: Open Diap. 8′, Dulciana 8′, Flutes 8′ & 4′ (box open), Sw. to Ch.

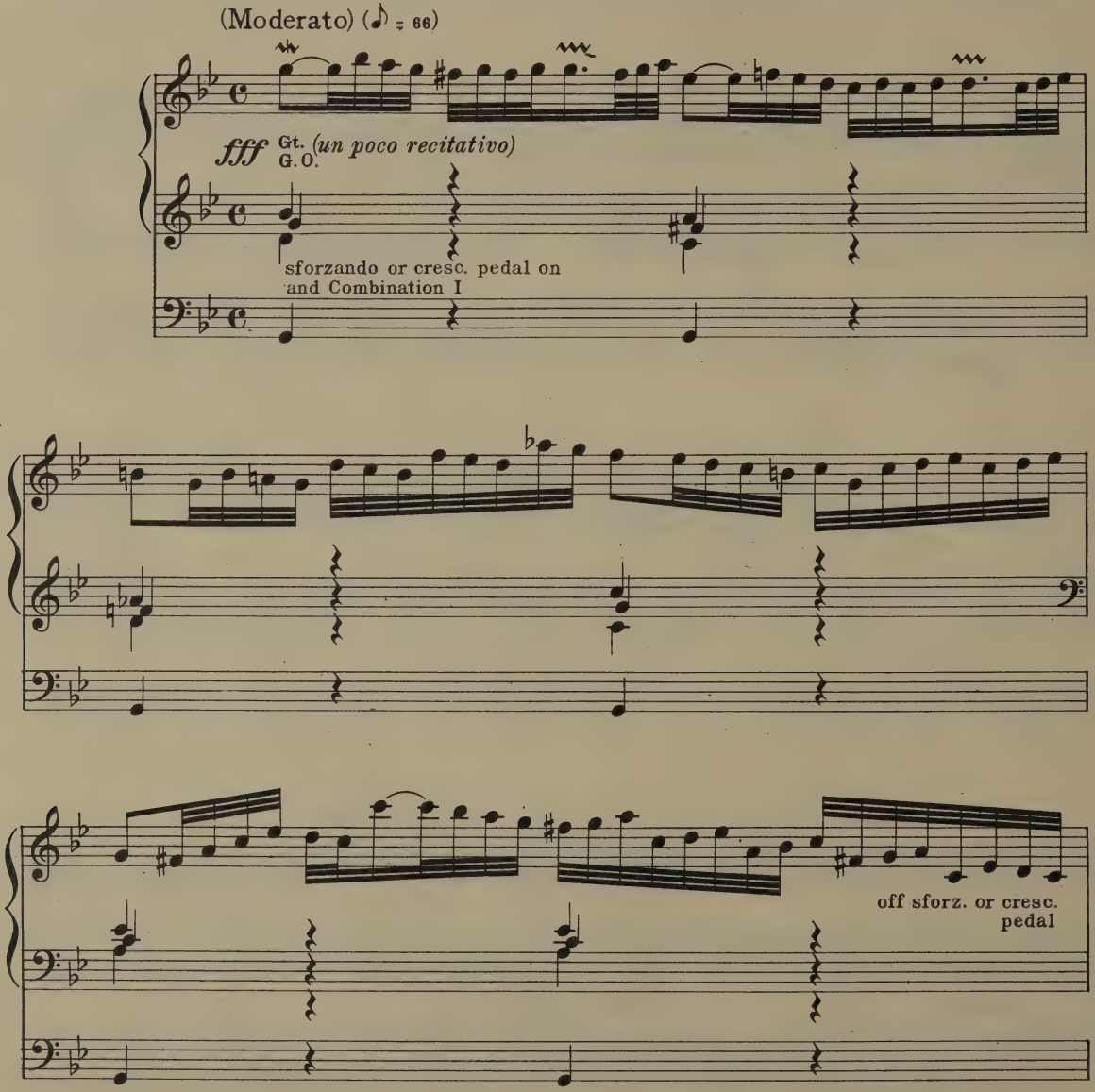
Pedal: Open Diap. 16′, Bourdon 16′, Flute 8′, Violoncello 8′

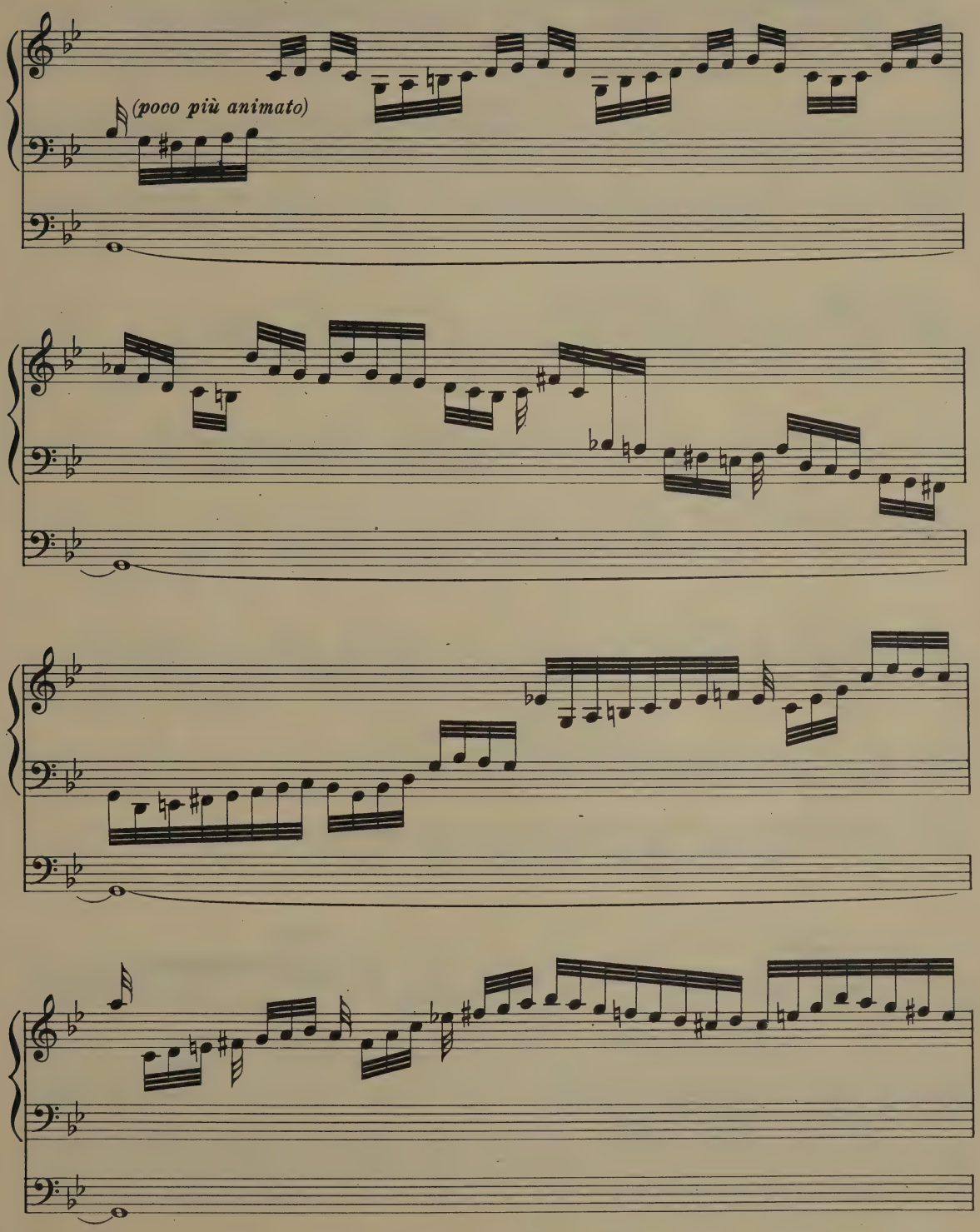
Récit : Fonds 8, Flûte 4, Anches 8, 4 et plein jeu

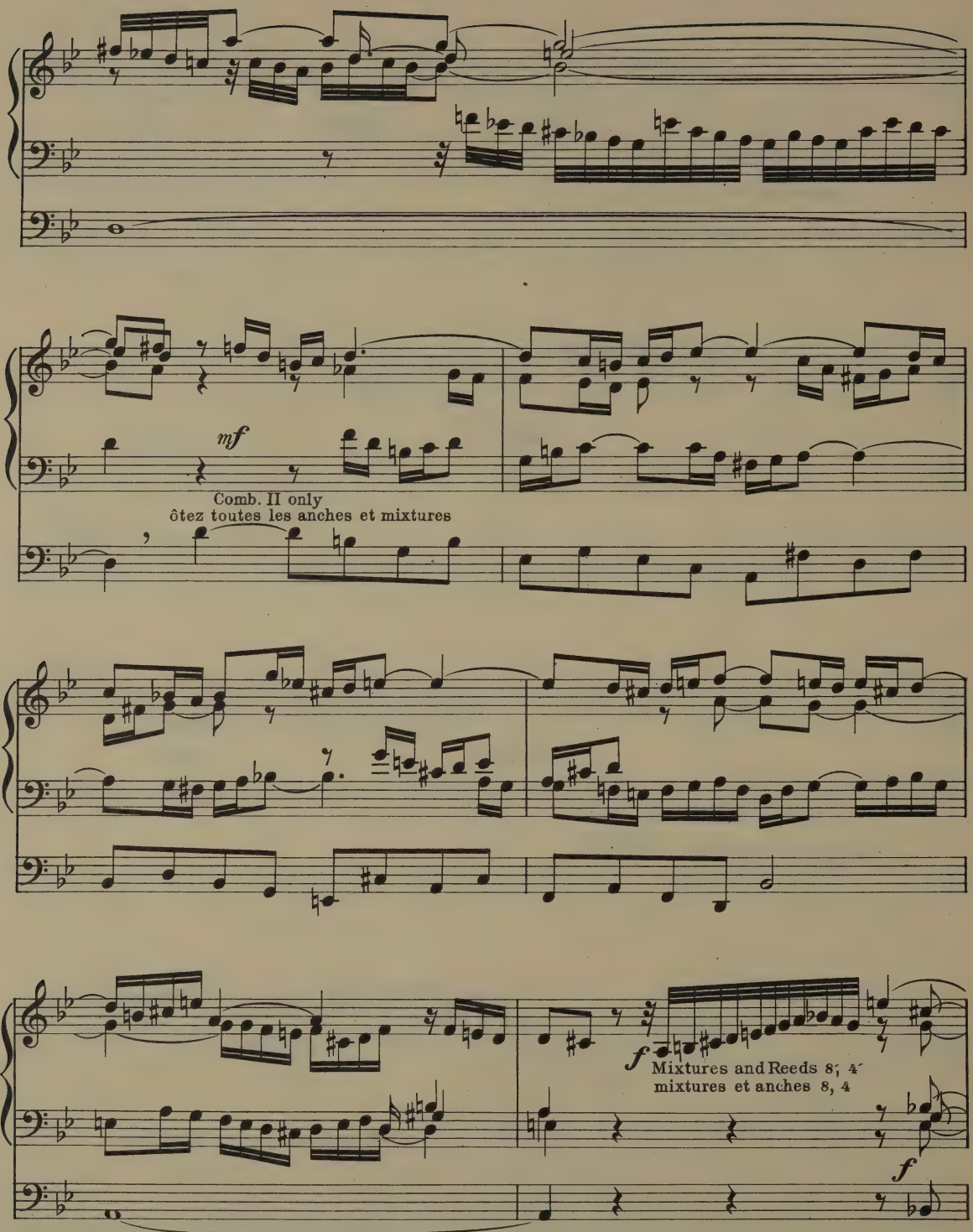
Posit. : Bourdon 8, Flûte 8, Salicional 8, Montre 8, Anches, Mixtures

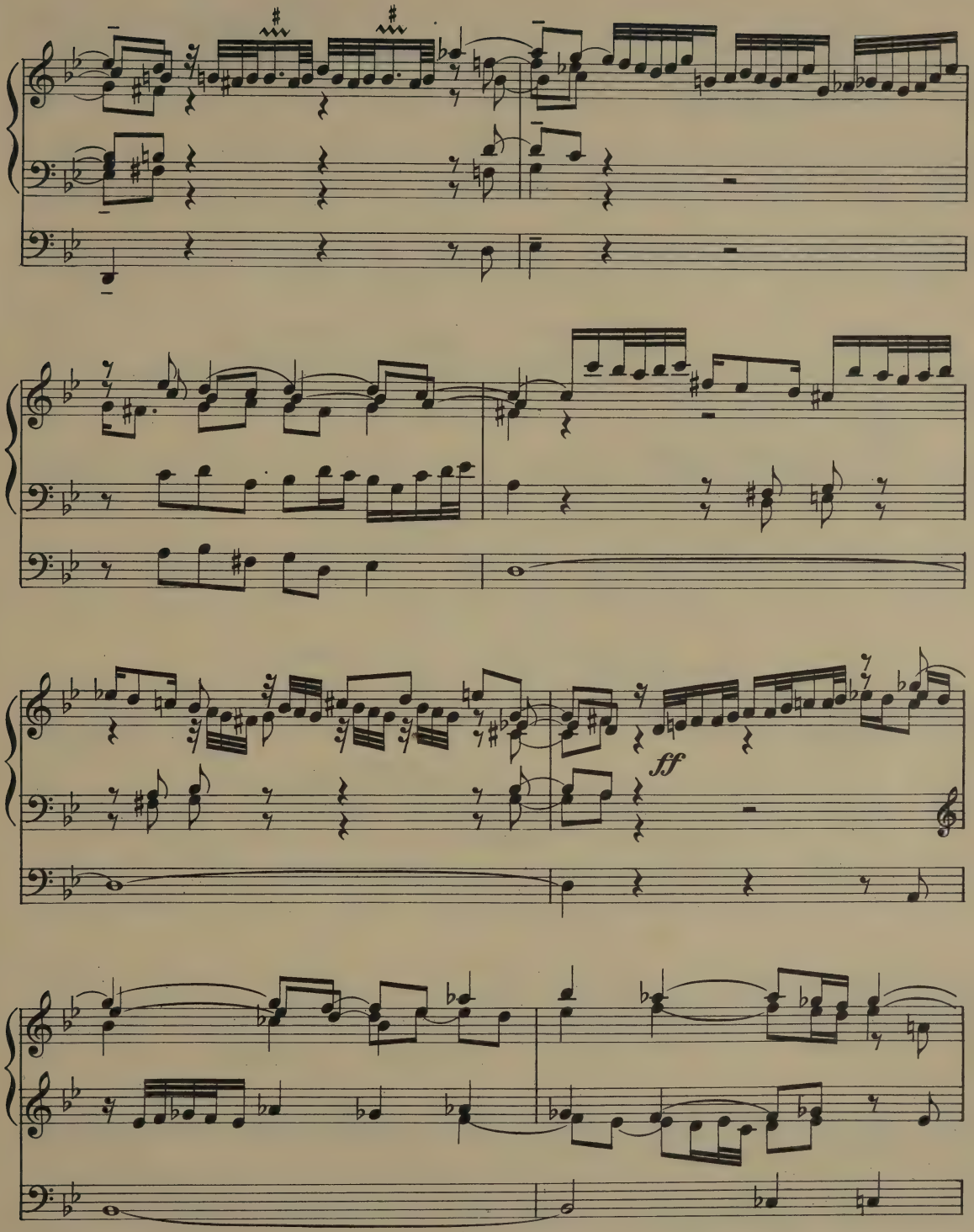
G. O. : Bourdon 8, Flûte 8, Montre 8, Anches, Mixtures

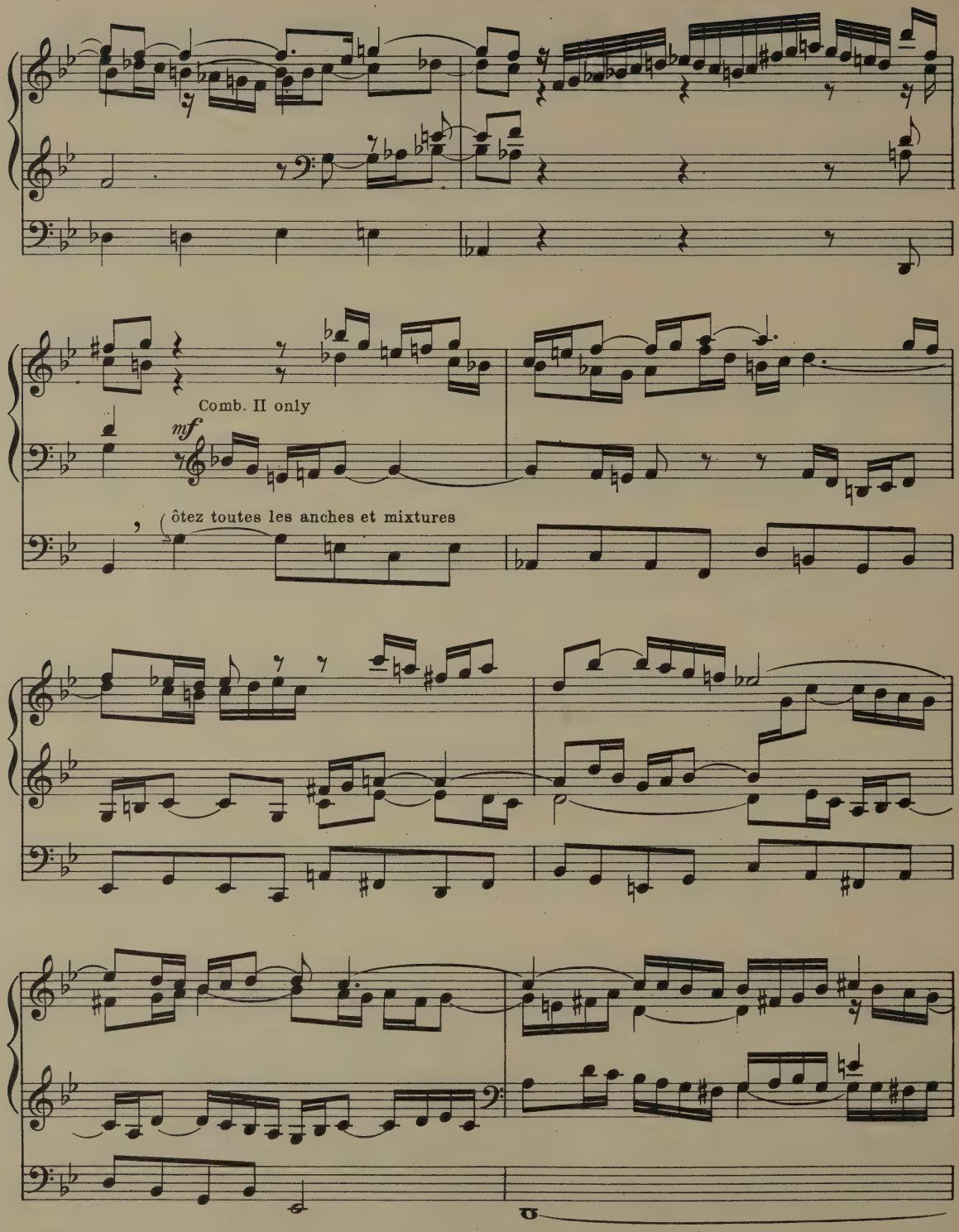
Pédale: Soubasse 16, Flûte 16, Bourdon 8, Flûte 8, Violoncelle 8, Anches 16, 8, 4



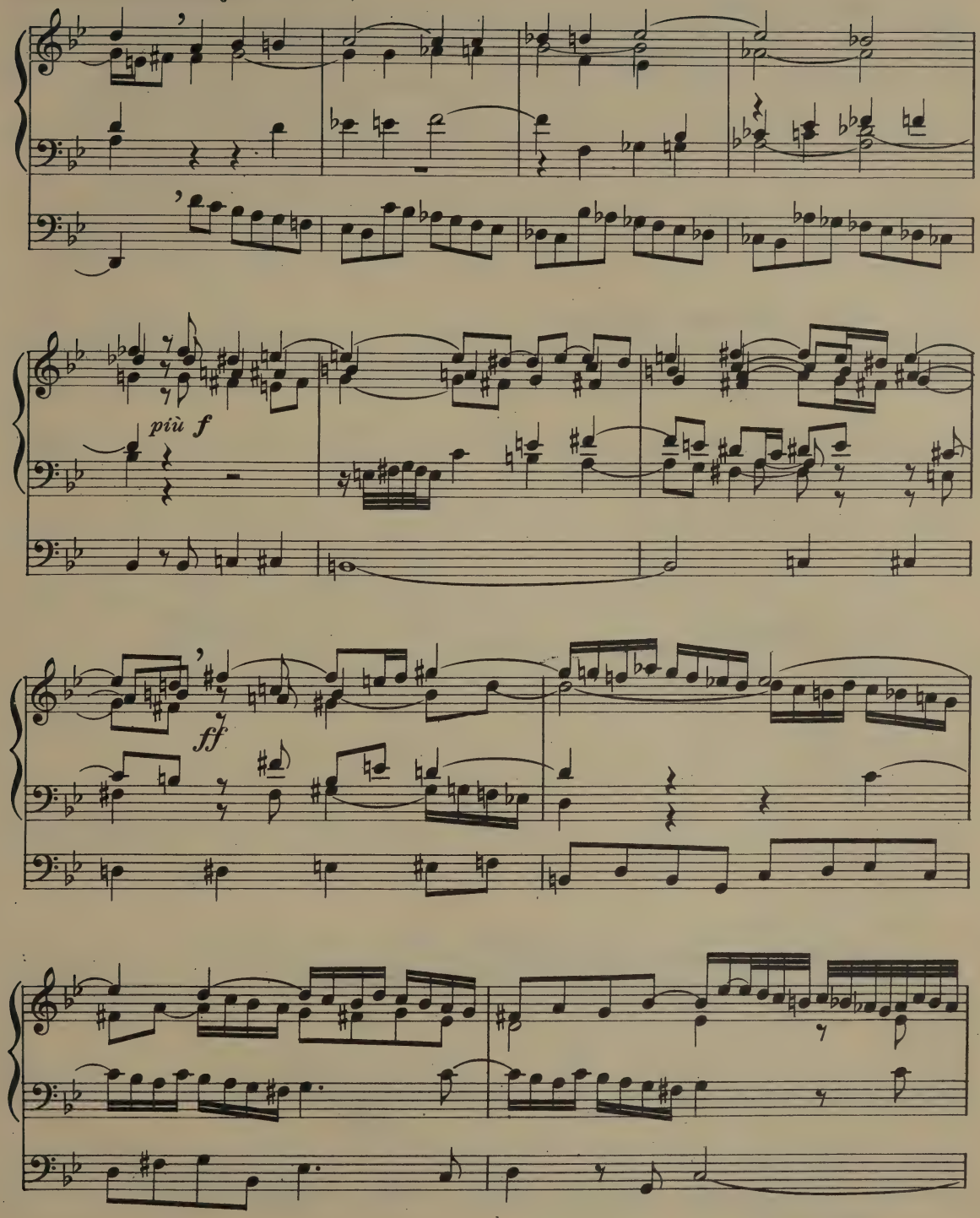

(poco più animato)

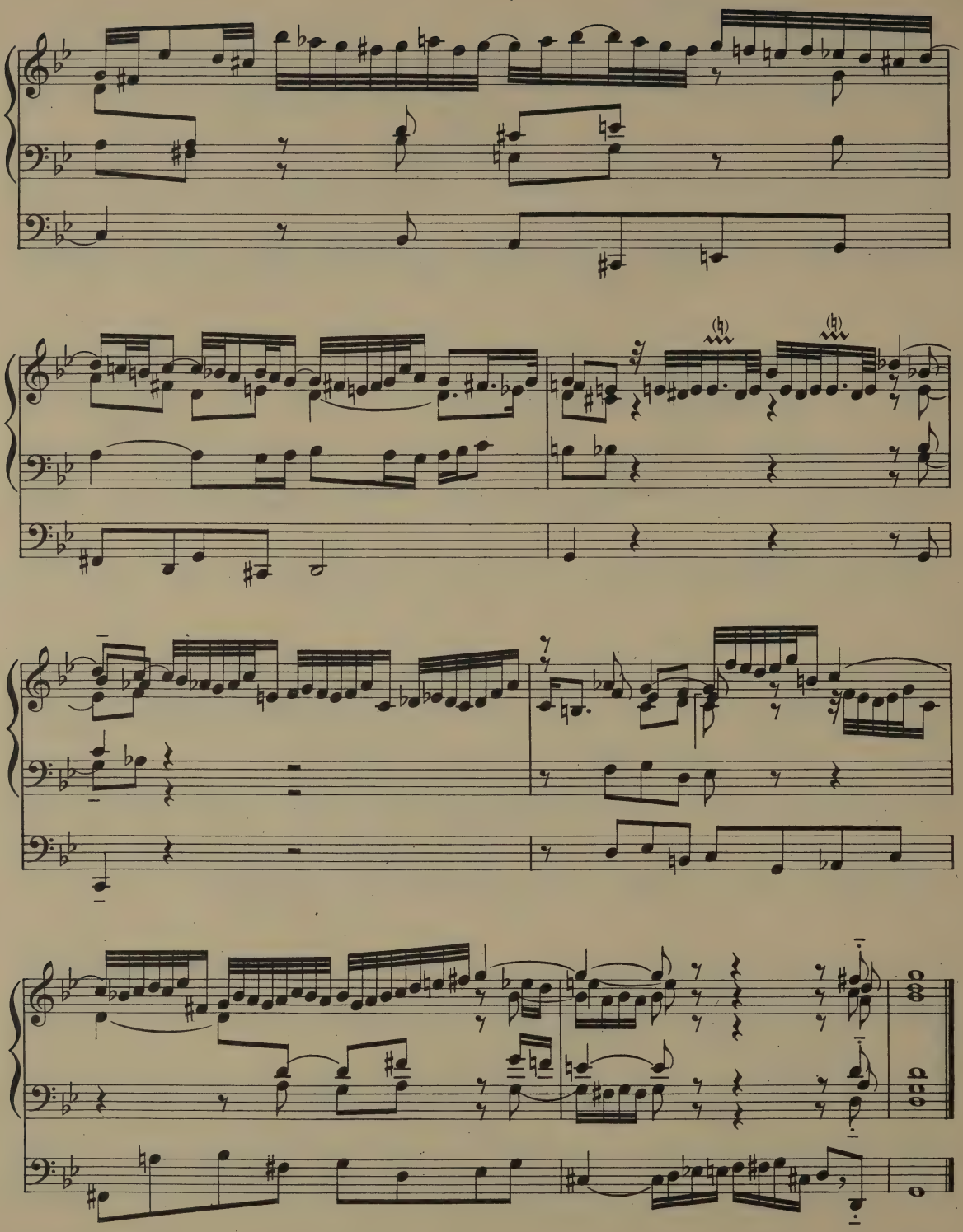

mf
Comb. II only
ôtez toutes les anches et mixtures
f
Mixtures and Reeds 8′, 4′
mixtures et anches 8, 4
f


ff


Comb. II only
mf
ôtez toutes les anches et mixtures

(Sw. add Mixtures)
(R. ajoutez mixtures)



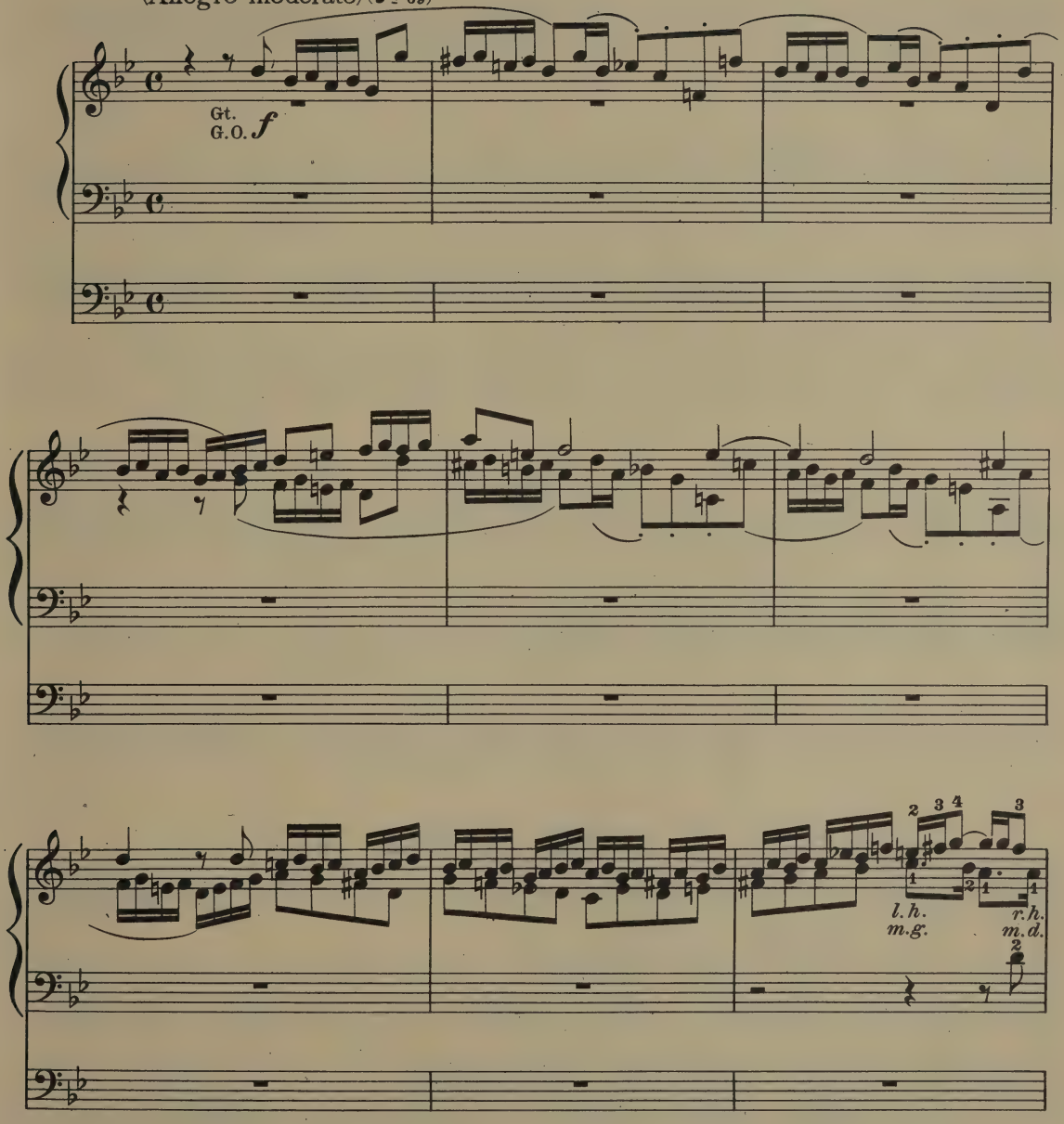


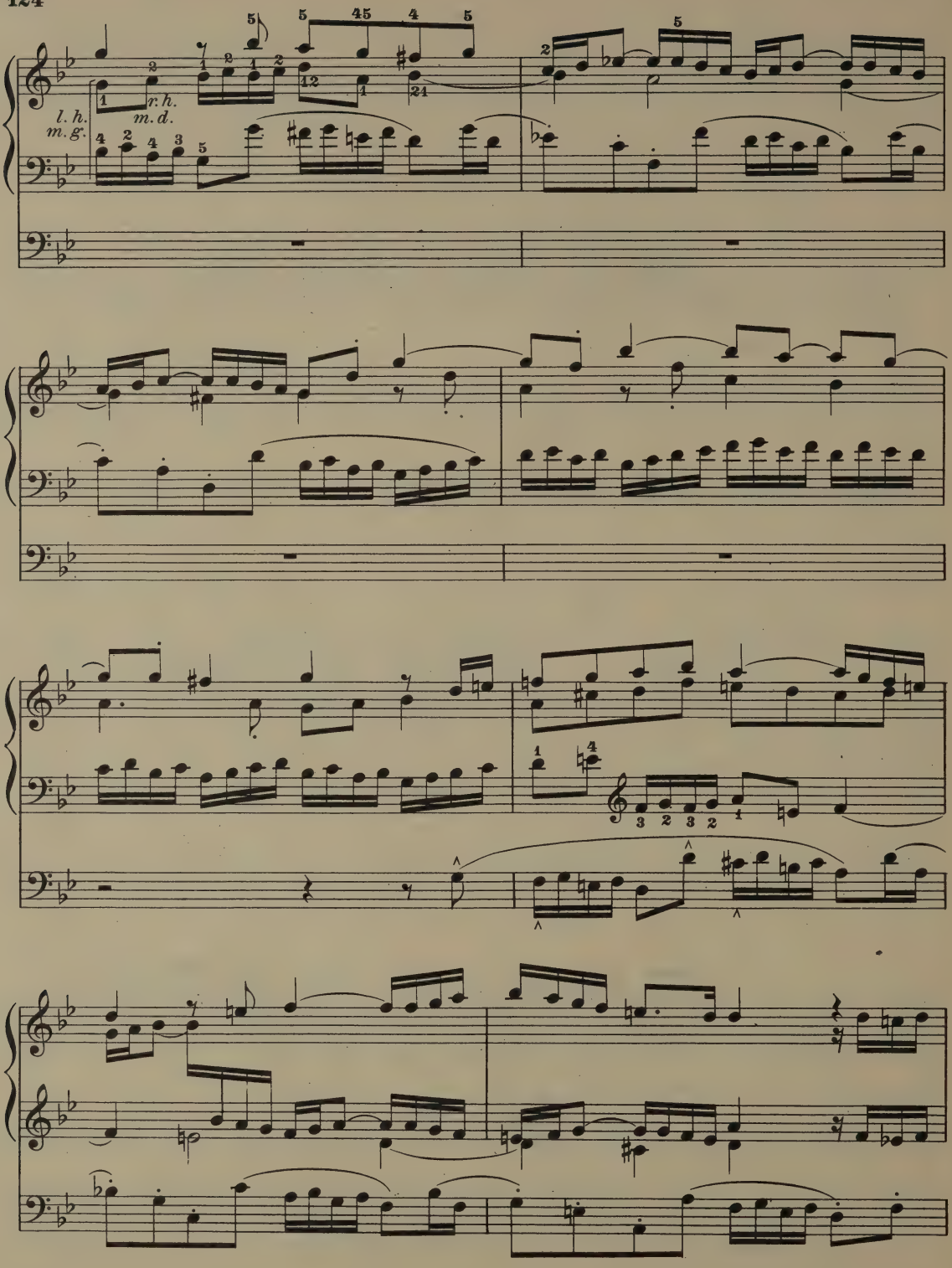
Swell: 8′,4′,2′,Reeds, 8′,4′ and Mixtures (box open)
Great: Foundation stops 8′,4′,2′ Sw. to Gt. Ch. to Gt.
Choir: Flutes 8′, 4′, 2′
Pedal: Foundation stops 16′,8′,4′ Gt. to Ped. Sw. to Ped. Ch. to Ped.

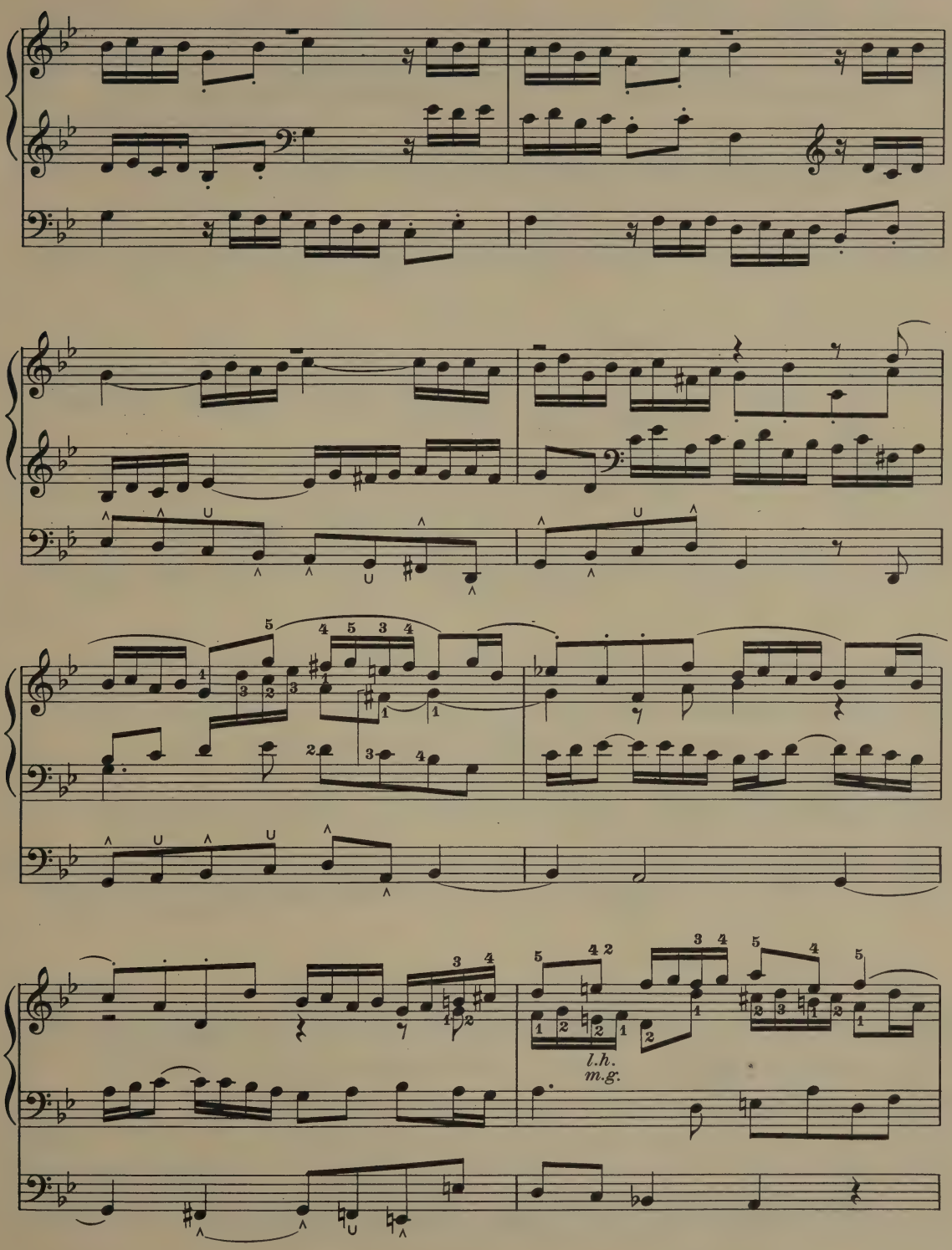
Récit : Fonds et anches 8, 4, 2 mixtures (boîte ouverte)
Posit. : Flûtes 8, 4, 2
G. O. : Fonds 8, 4, 2. Claviers accouplés
Pédale: Fonds 16, 8, 4; tirasses G.O. Pos. et Récit

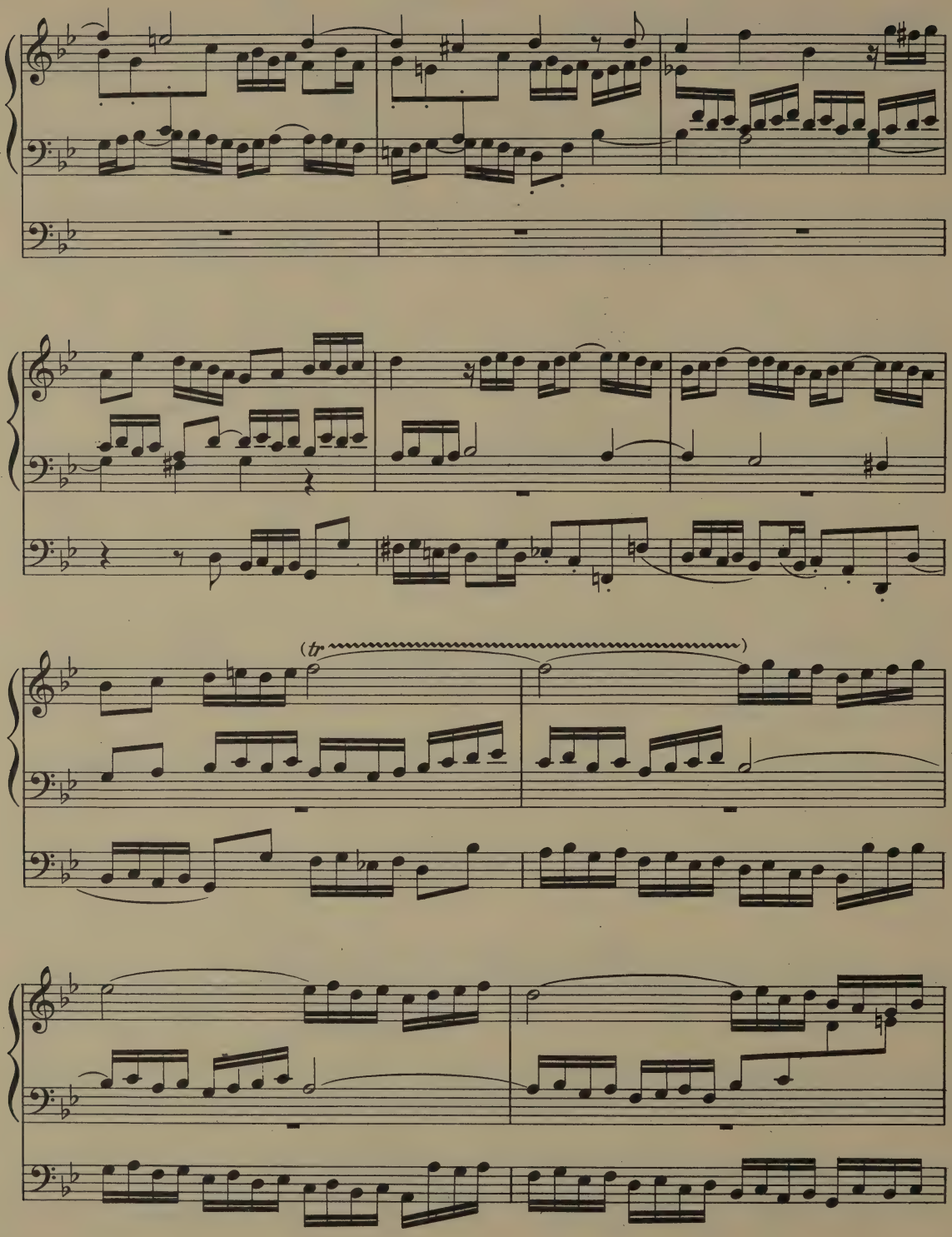
Fugue

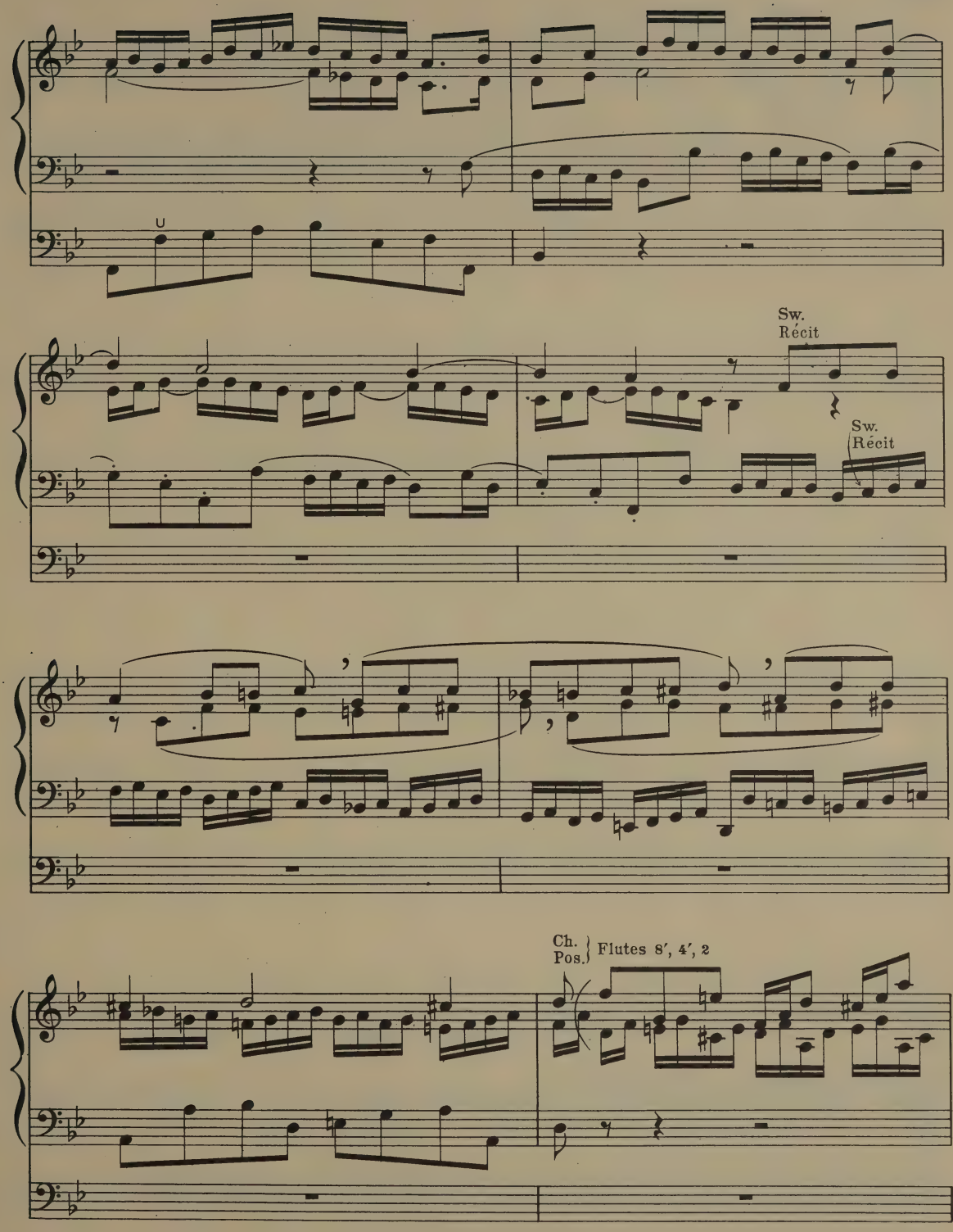
(Allegro moderato) (♩ = 69)

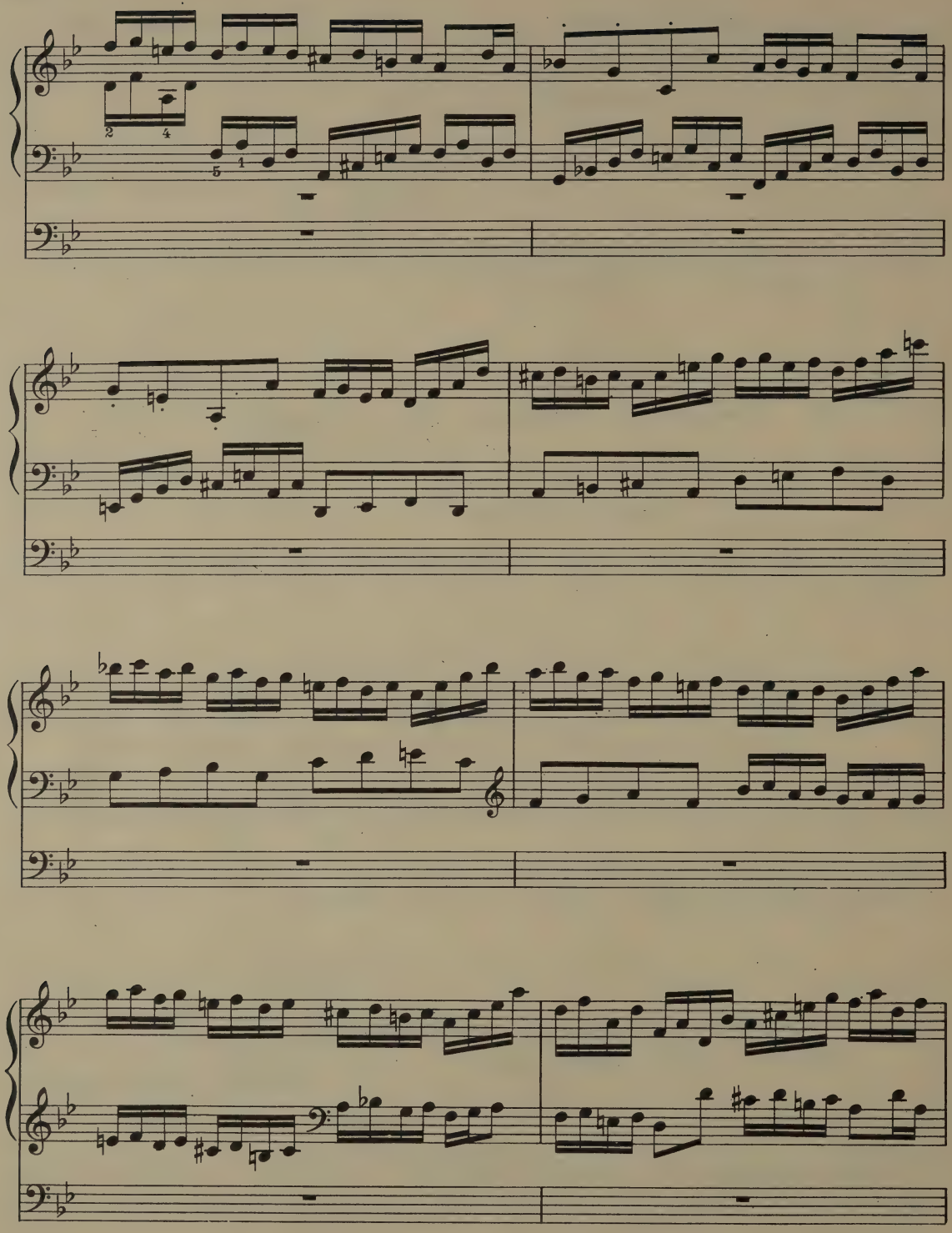


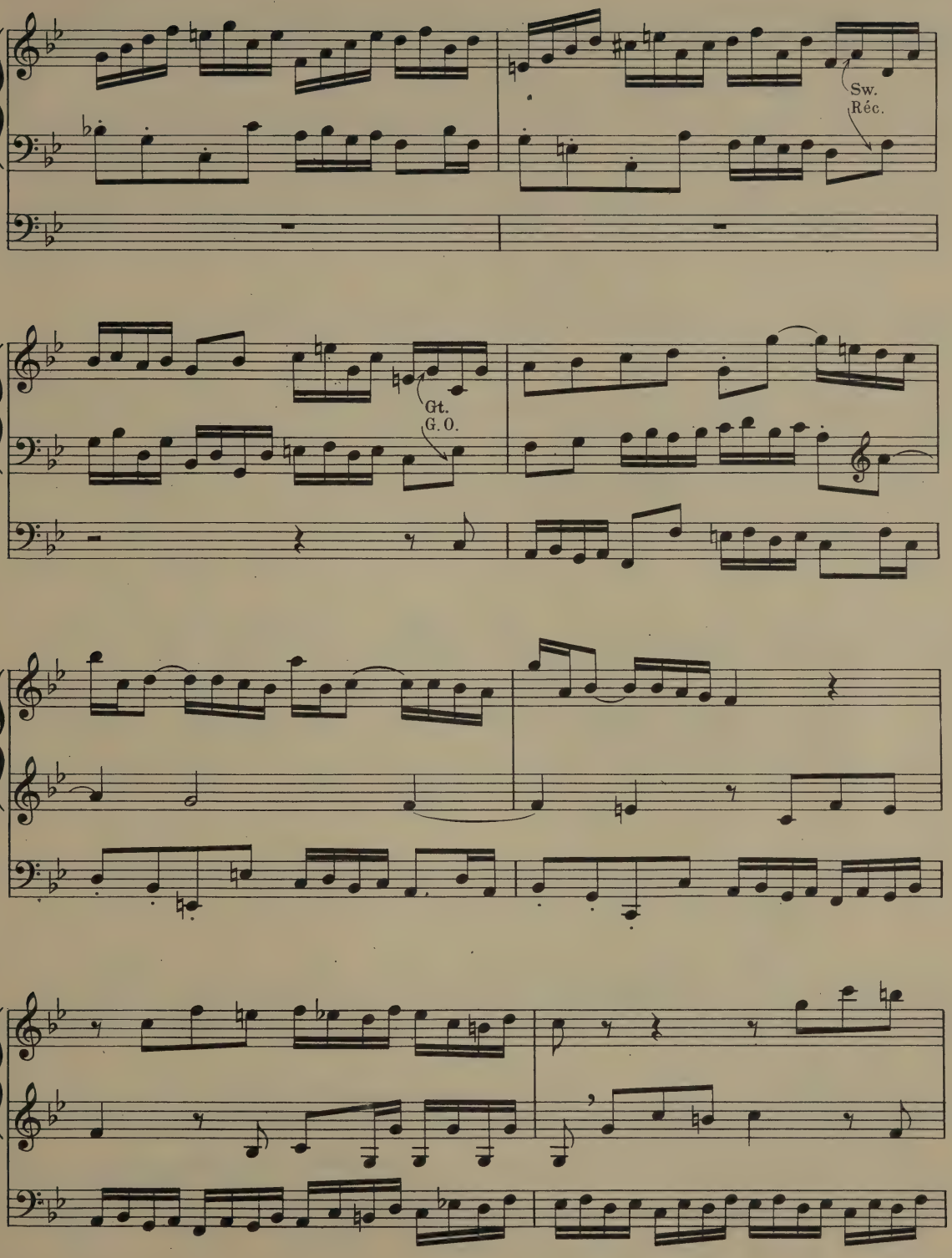

l. h.
m. g.
r. h.
m. d.

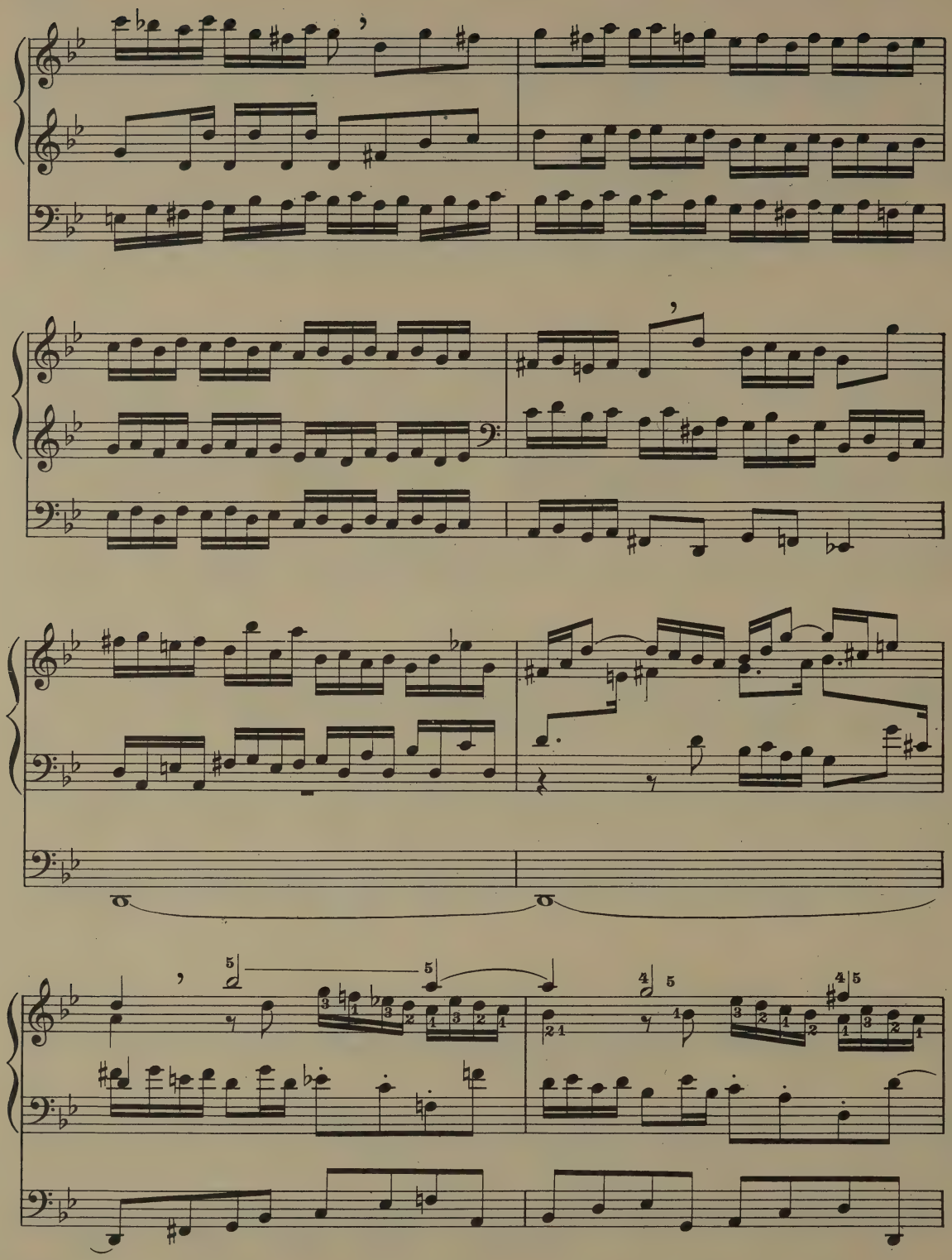

l.h.
m.g.

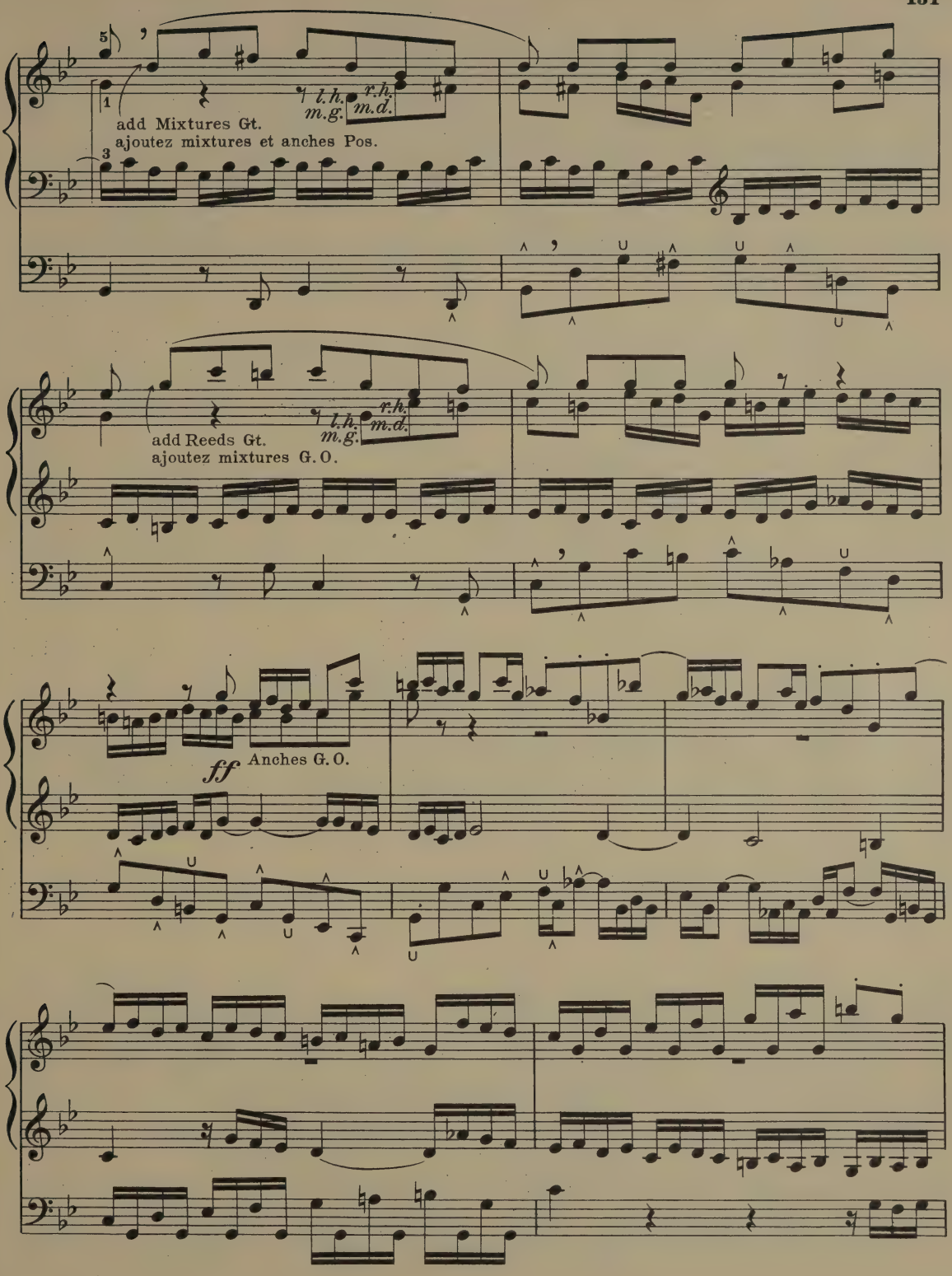

(tr)

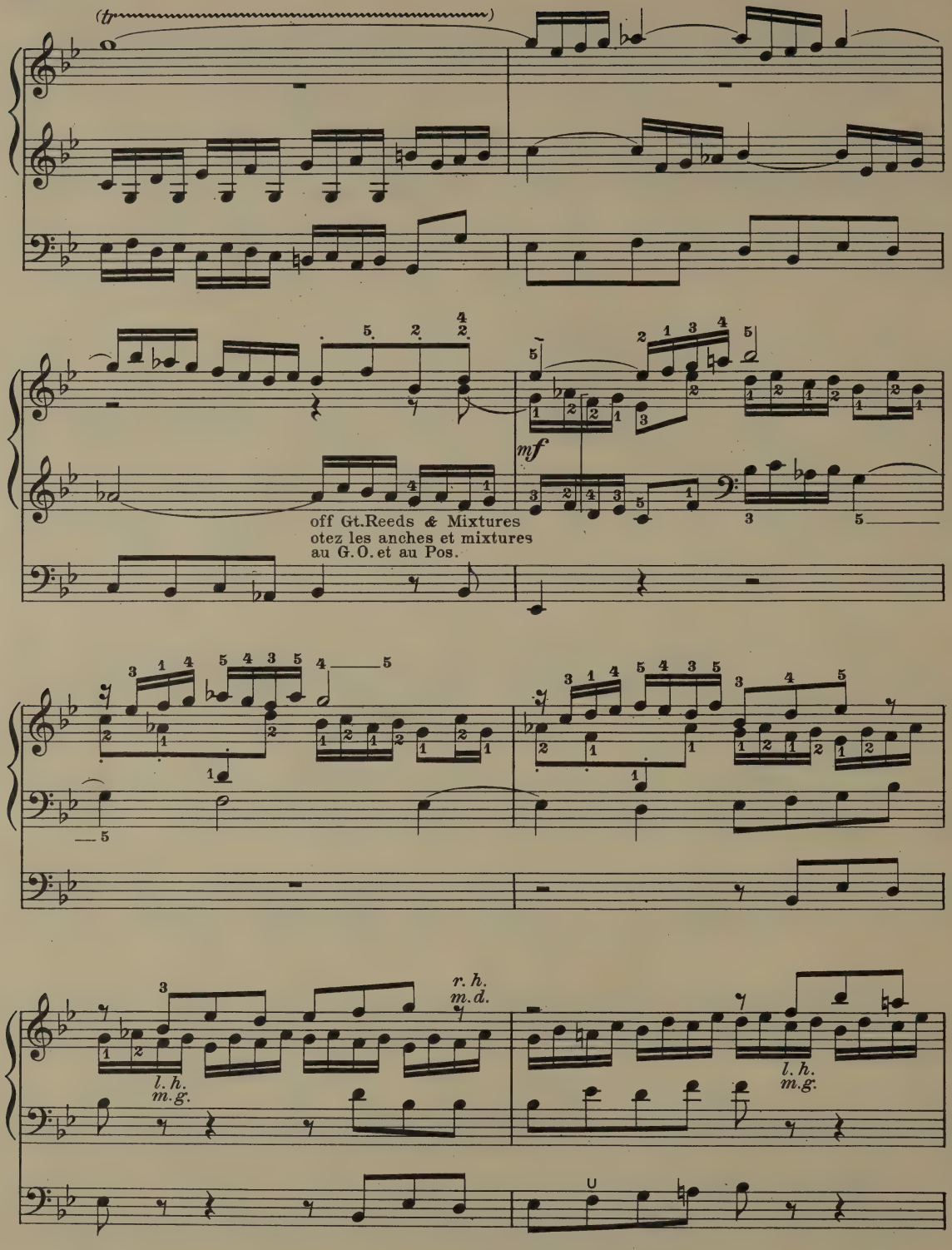

Sw.
Récit
Sw.
Récit
Ch.
Pos.
Flutes 8′, 4′, 2

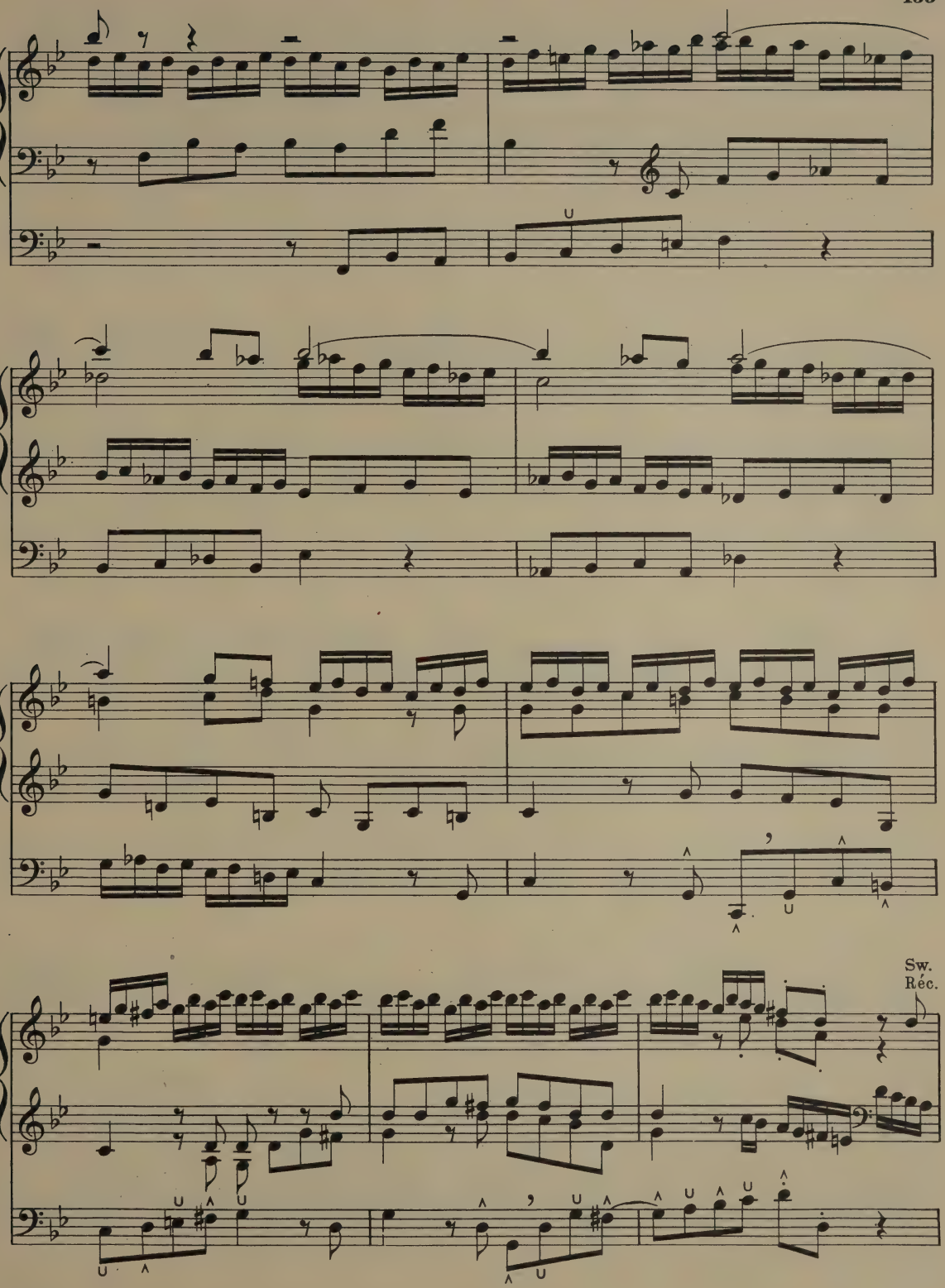


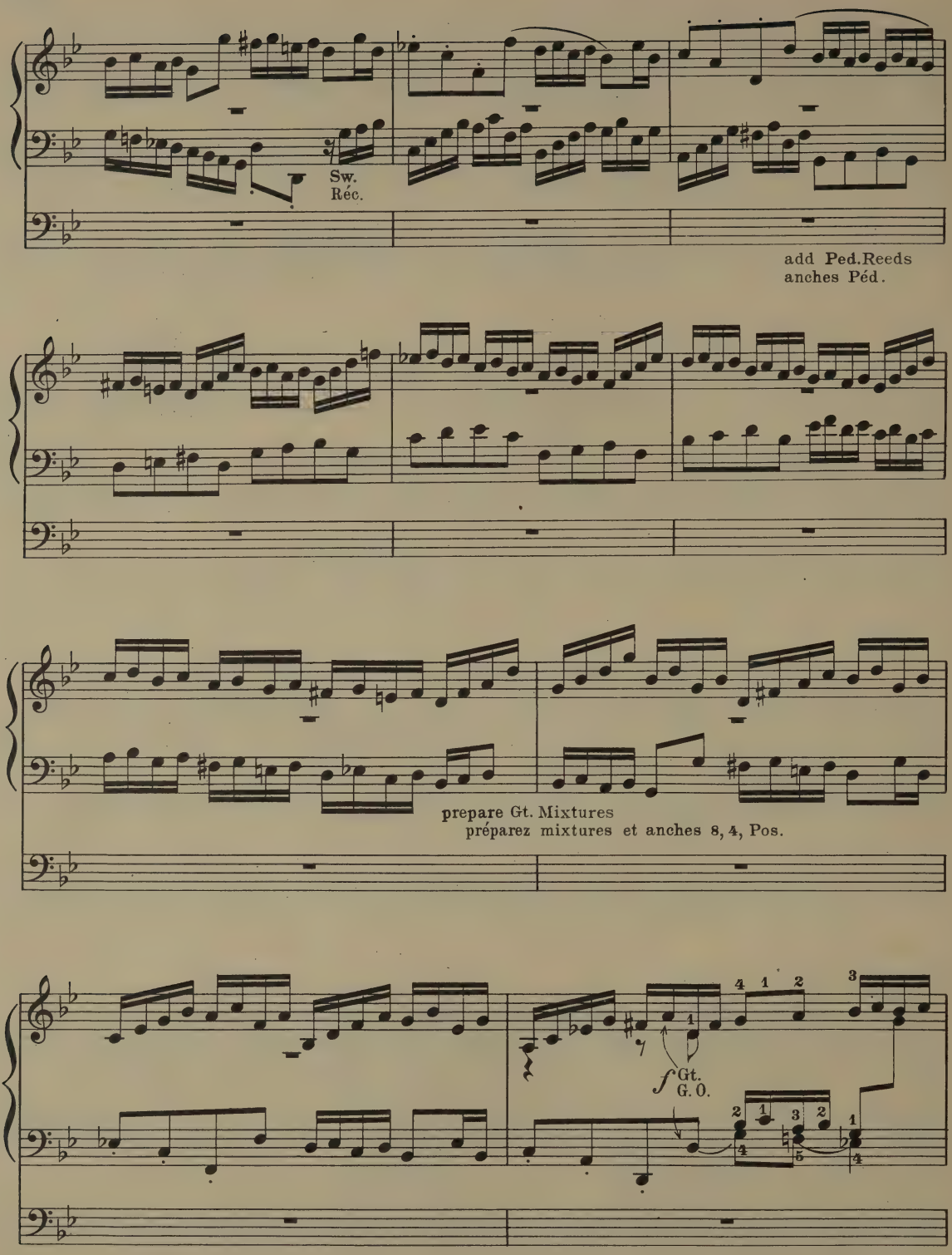

Sw.
Réc.
Gt.
G. O.

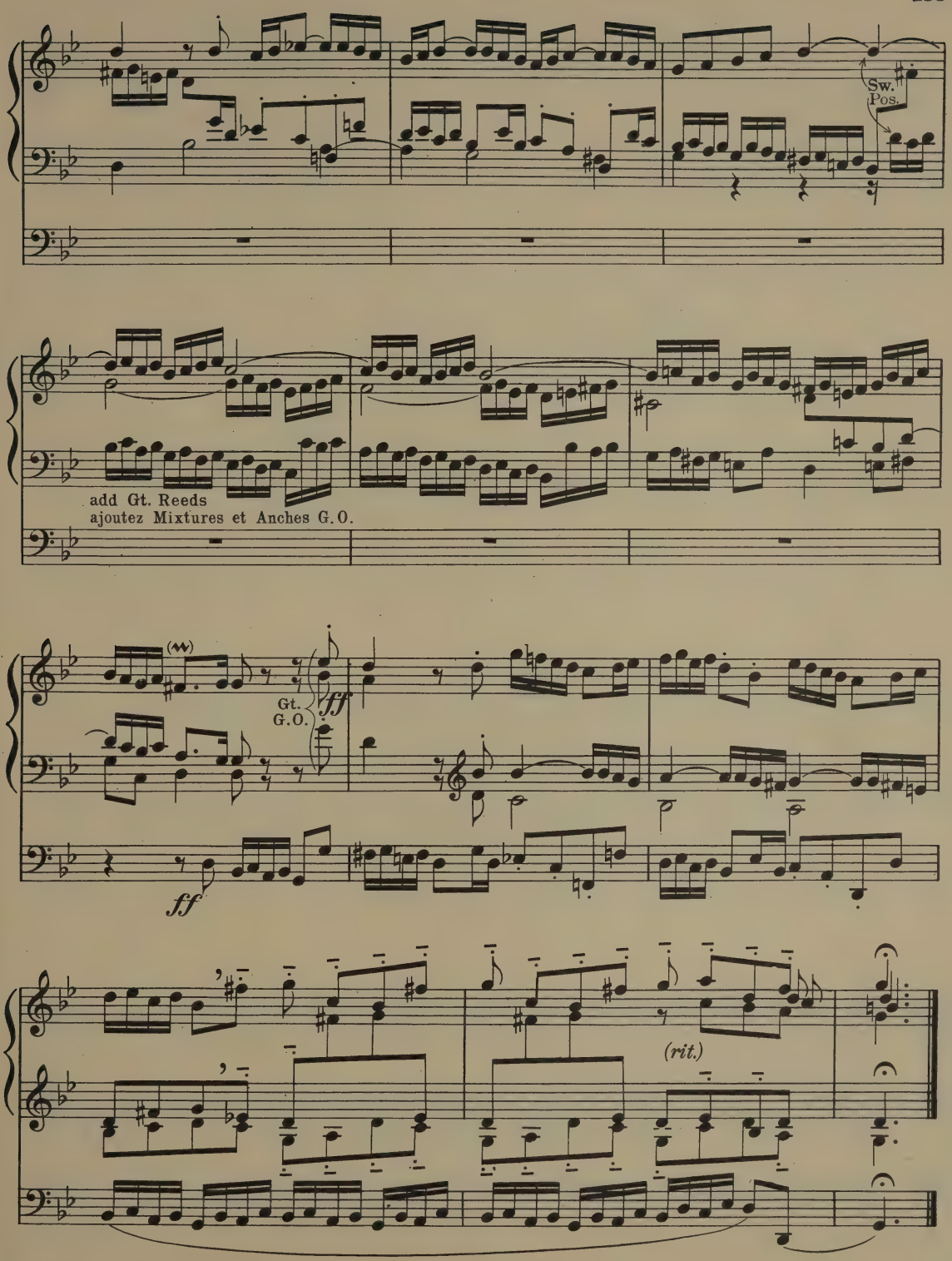



5
1
3
add Mixtures Gt.
ajoutez mixtures et anches Pos.
l.h.
m.g.
r.h.
m.d.
add Reeds Gt.
ajoutez mixtures G.O.
ff
Anches G.O.


(tr)
mf
off Gt.Reeds & Mixtures
otez les anches et mixtures
au G.O. et au Pos.
r. h.
m. d.
l. h.
m. g.
l. h.
m. g.


Sw.
Réc.

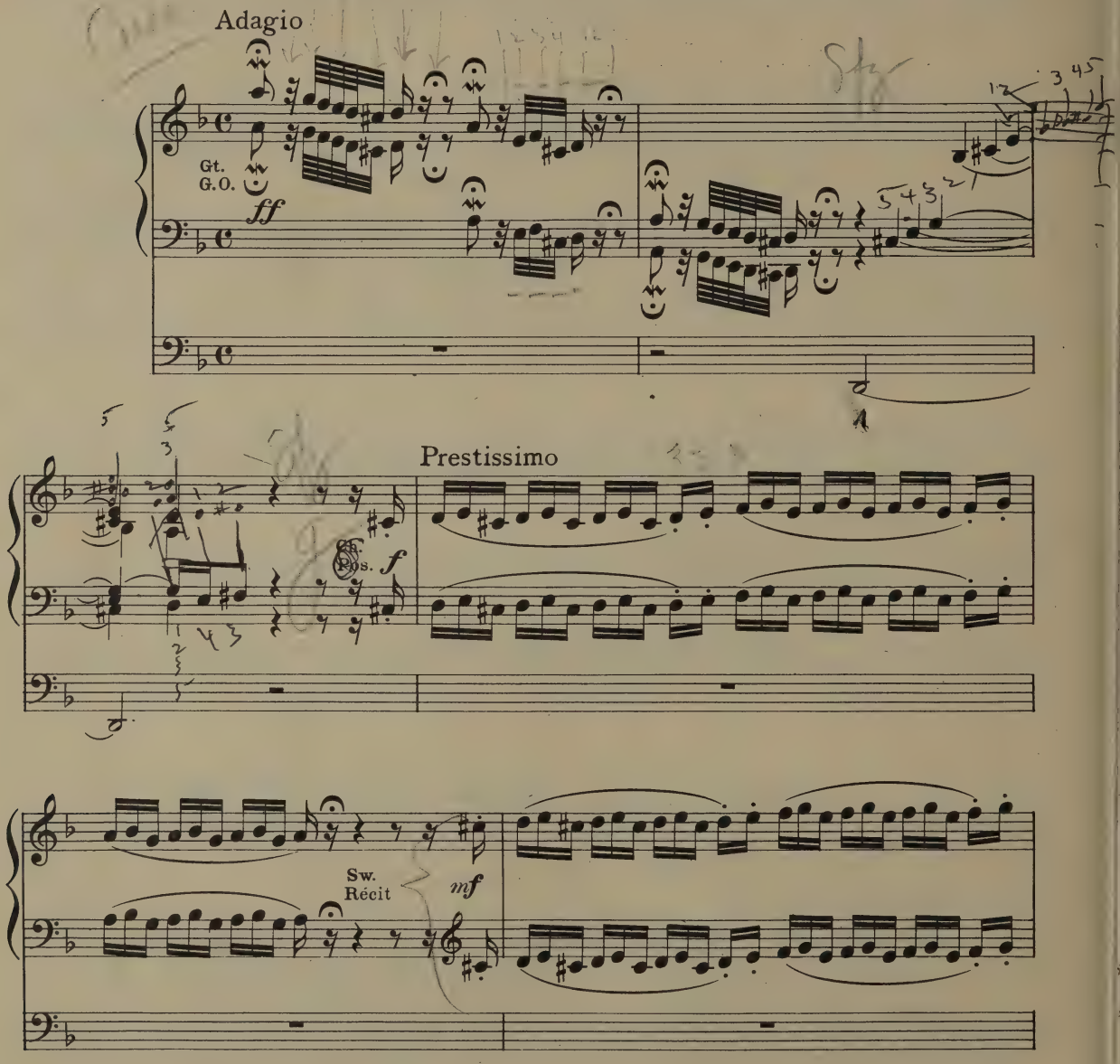

Sw.
Réc.
add Ped.Reeds
anches Péd.
prepare Gt. Mixtures
préparez mixtures et anches 8, 4, Pos.
f Gt.
G. O.

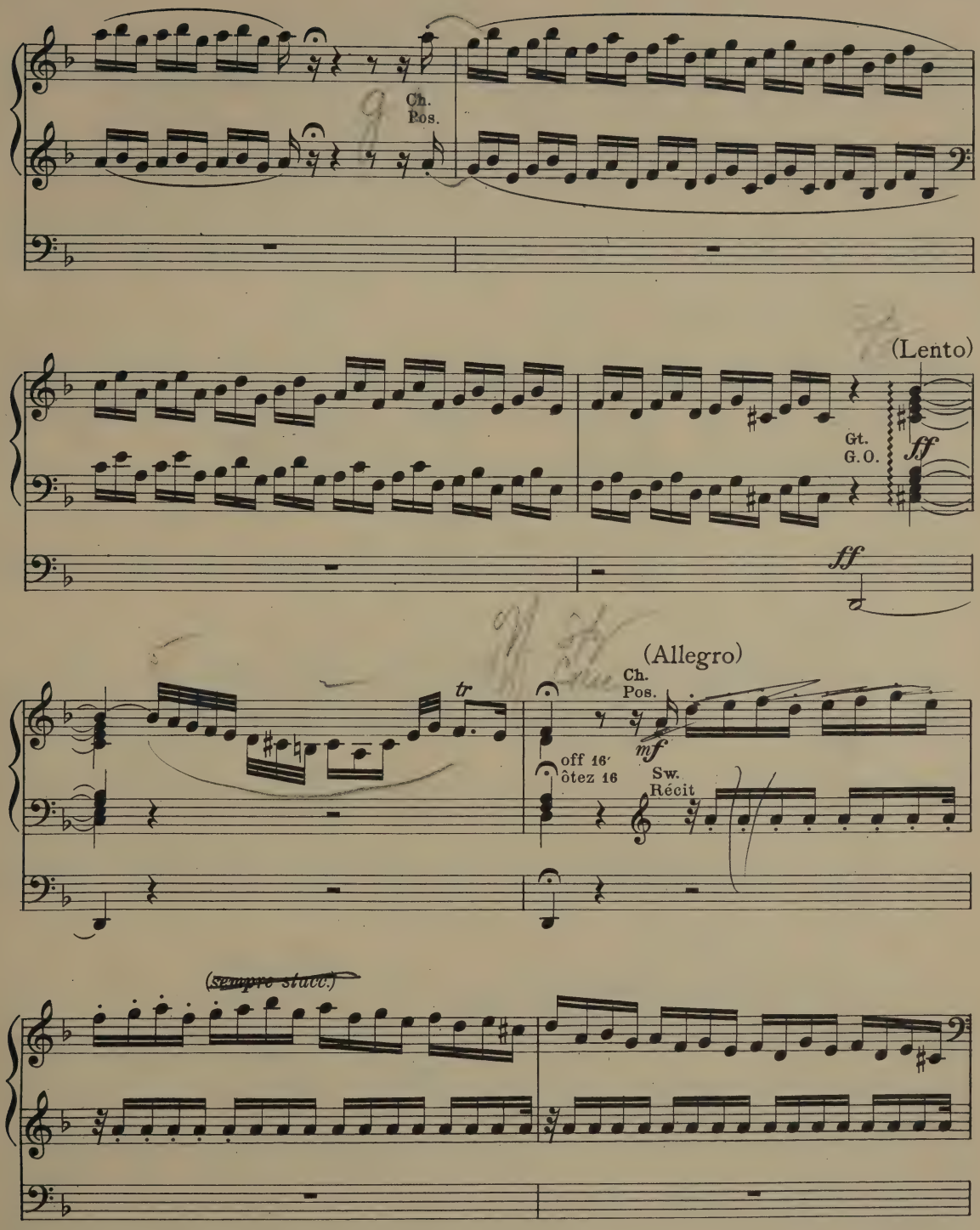

Sw.
Pos.
add Gt. Reeds
ajoutez Mixtures et Anches G.O.
Gt.
G.O.
ff
ff
(rit.)

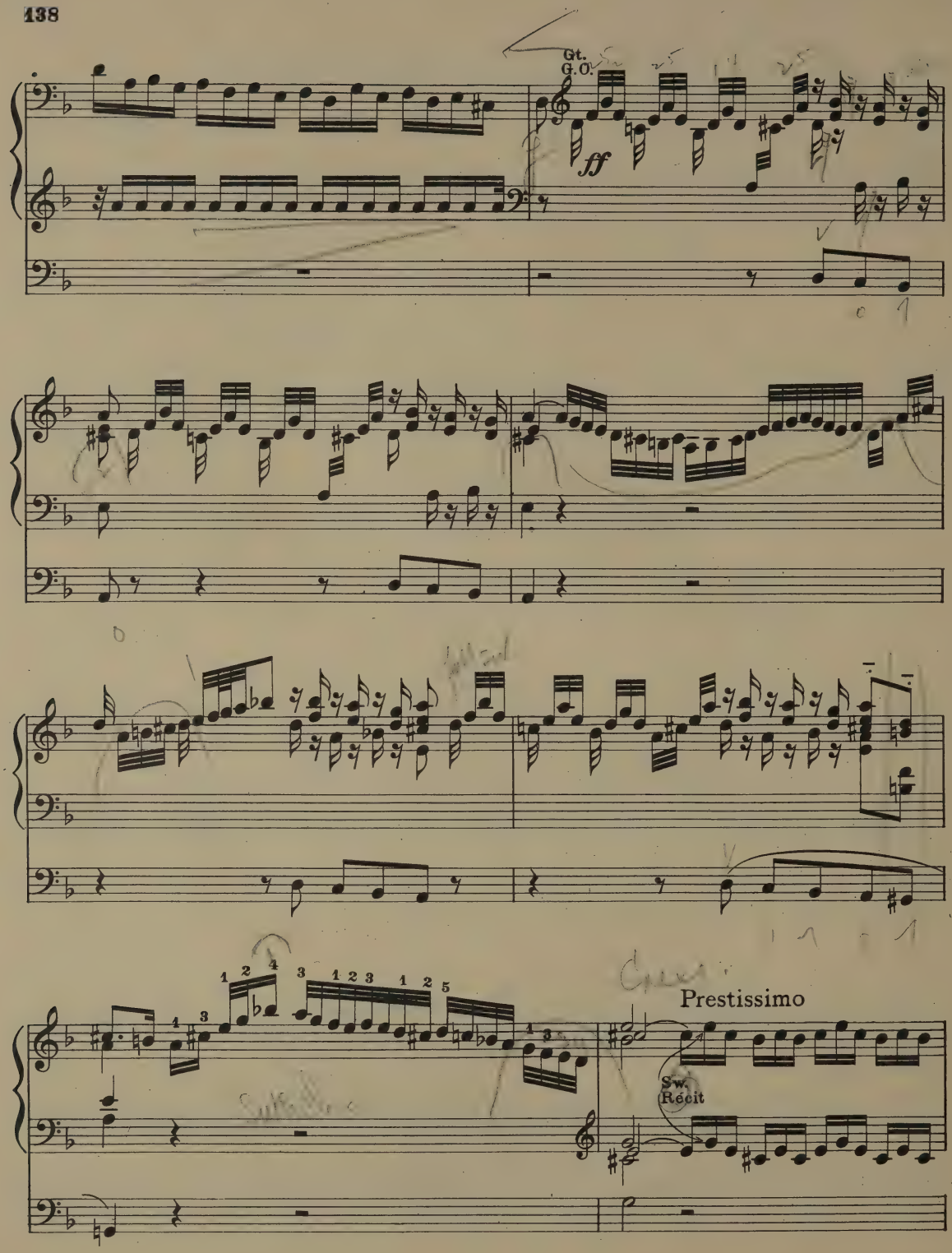
Toccata and Fugue in D minor

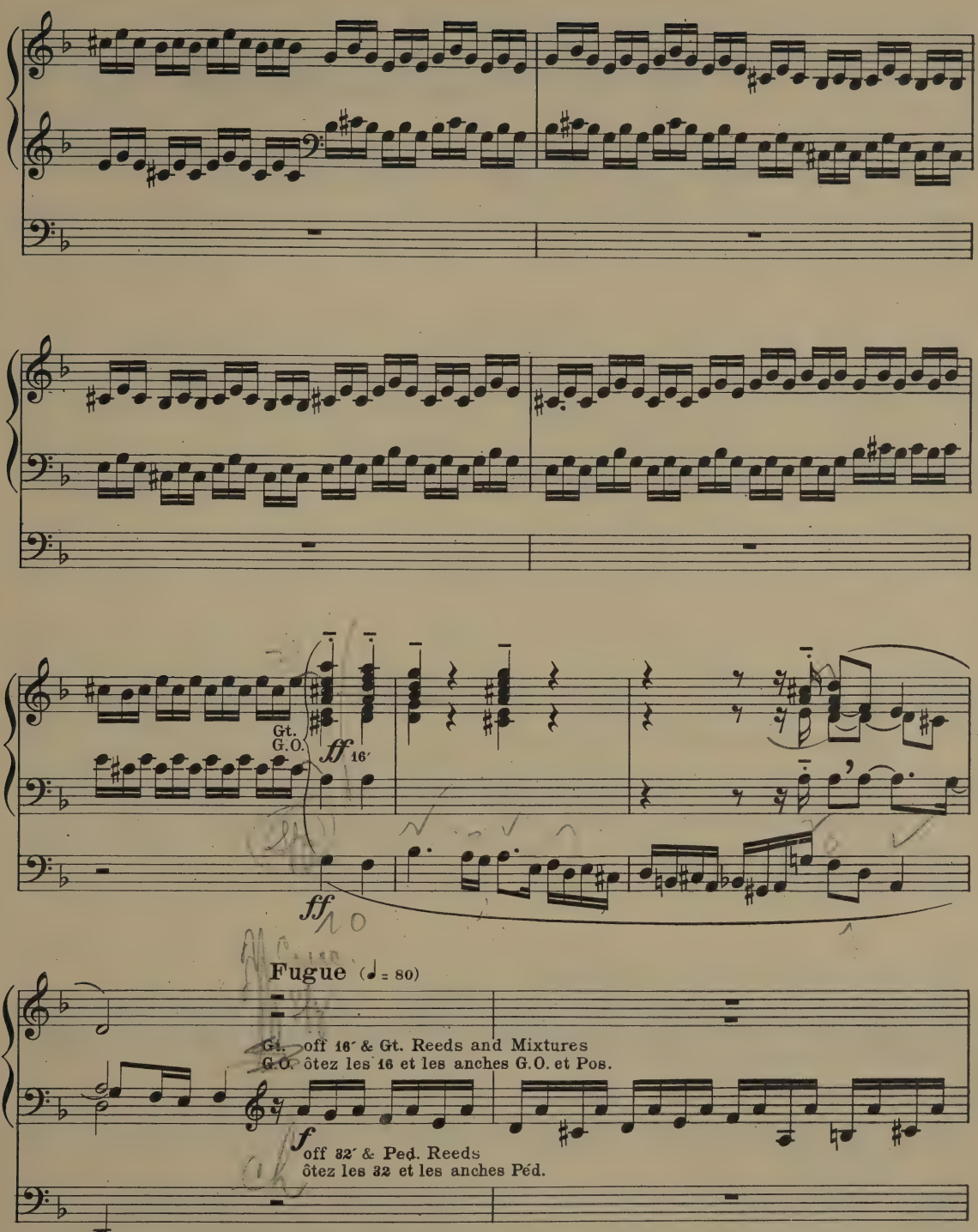
Swell : Full without 16′
Great : Full 16′, 8′, 4′, 2′. Sw. & Ch. to Gt.
Choir : Full without 16′. Sw. to Ch.
Pedal: Full 32′, 16′, 8′, 4′; couplers

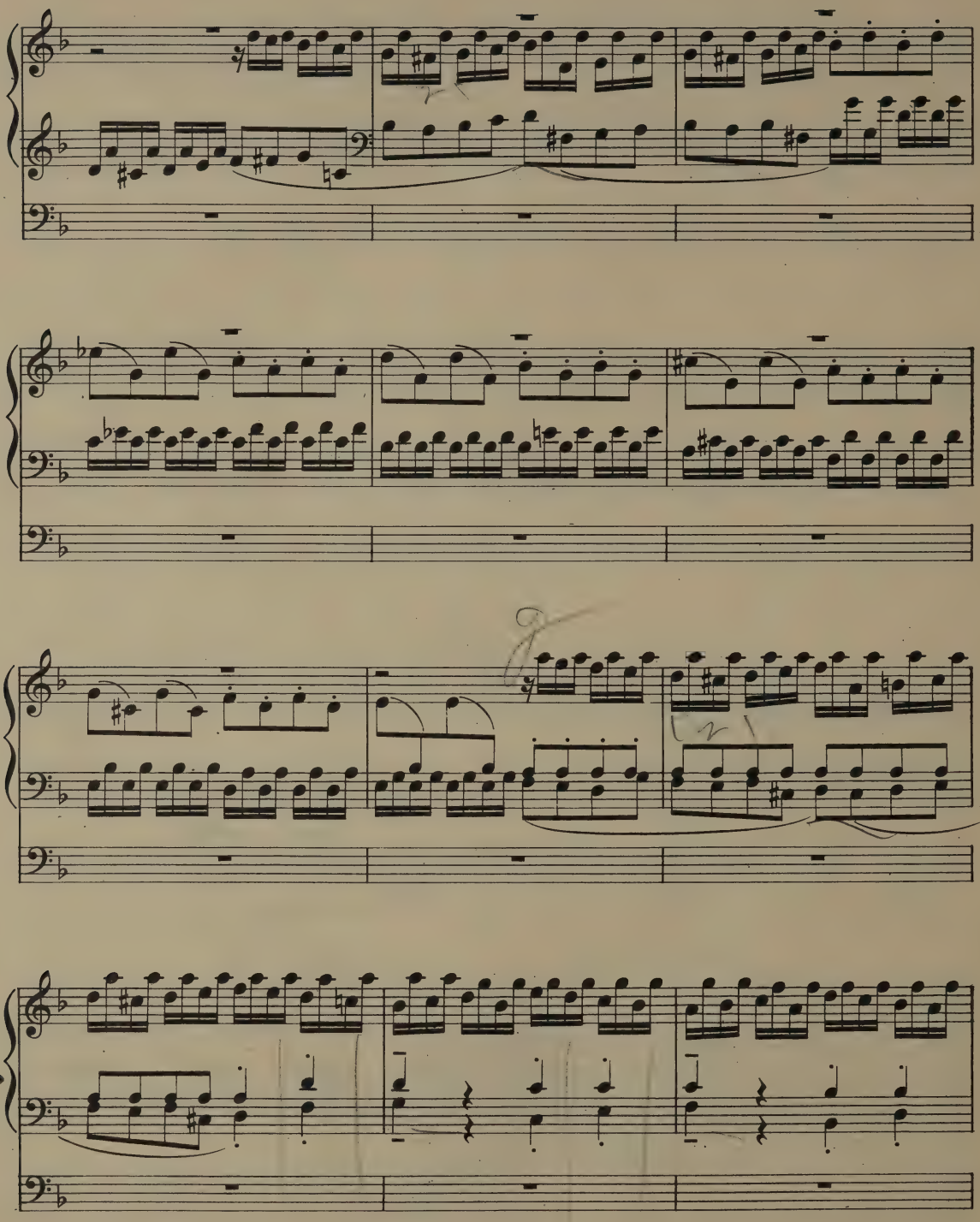
Récit : Grand chœur sans 16
Posit. : Grand chœur sans 16. Récit accouplé
G. O. : Grand chœur avec fonds 16. Claviers réunis
Pédale: Fonds 32, 16, 8, 4, Anches 16, 8, 4, Tirasses

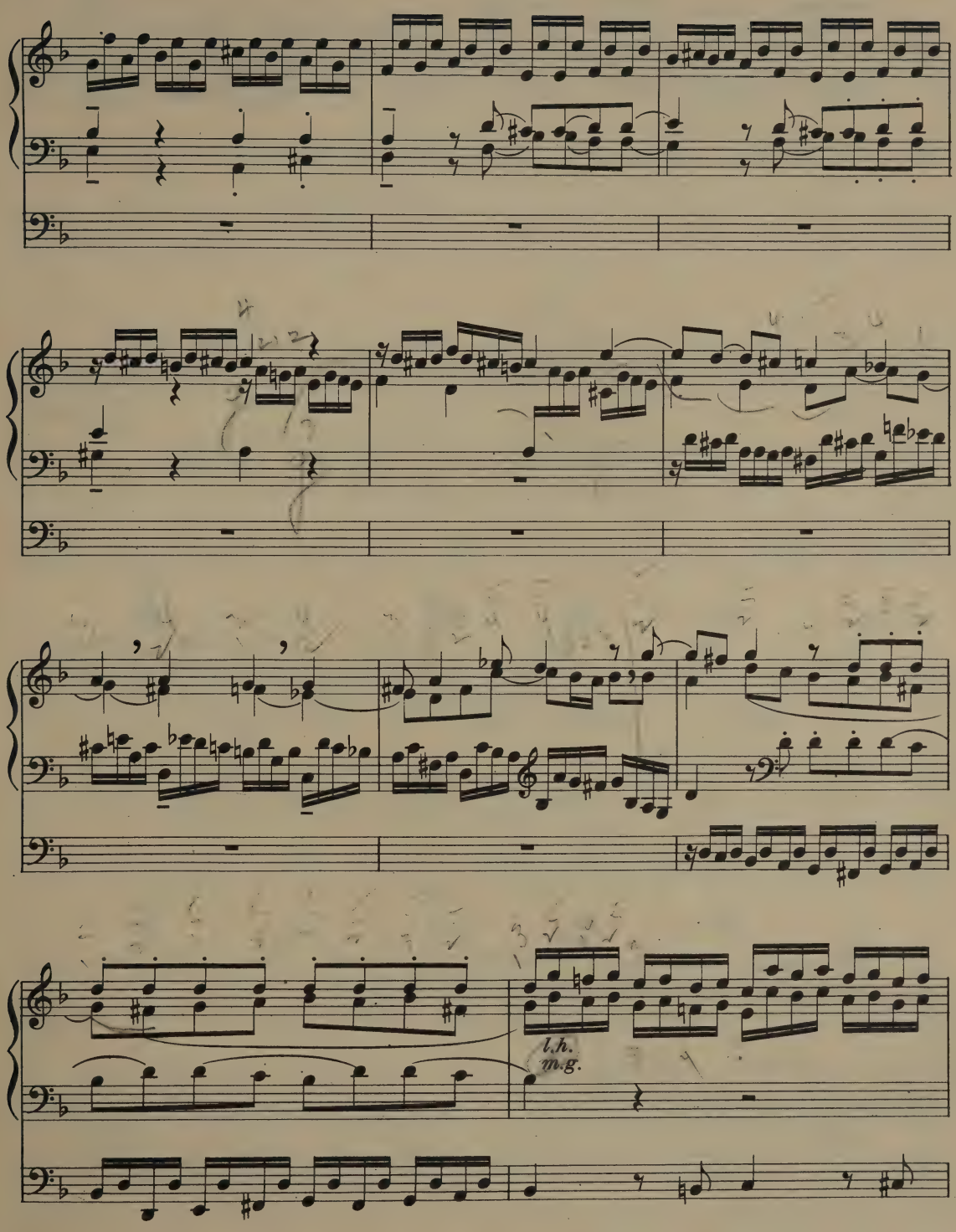


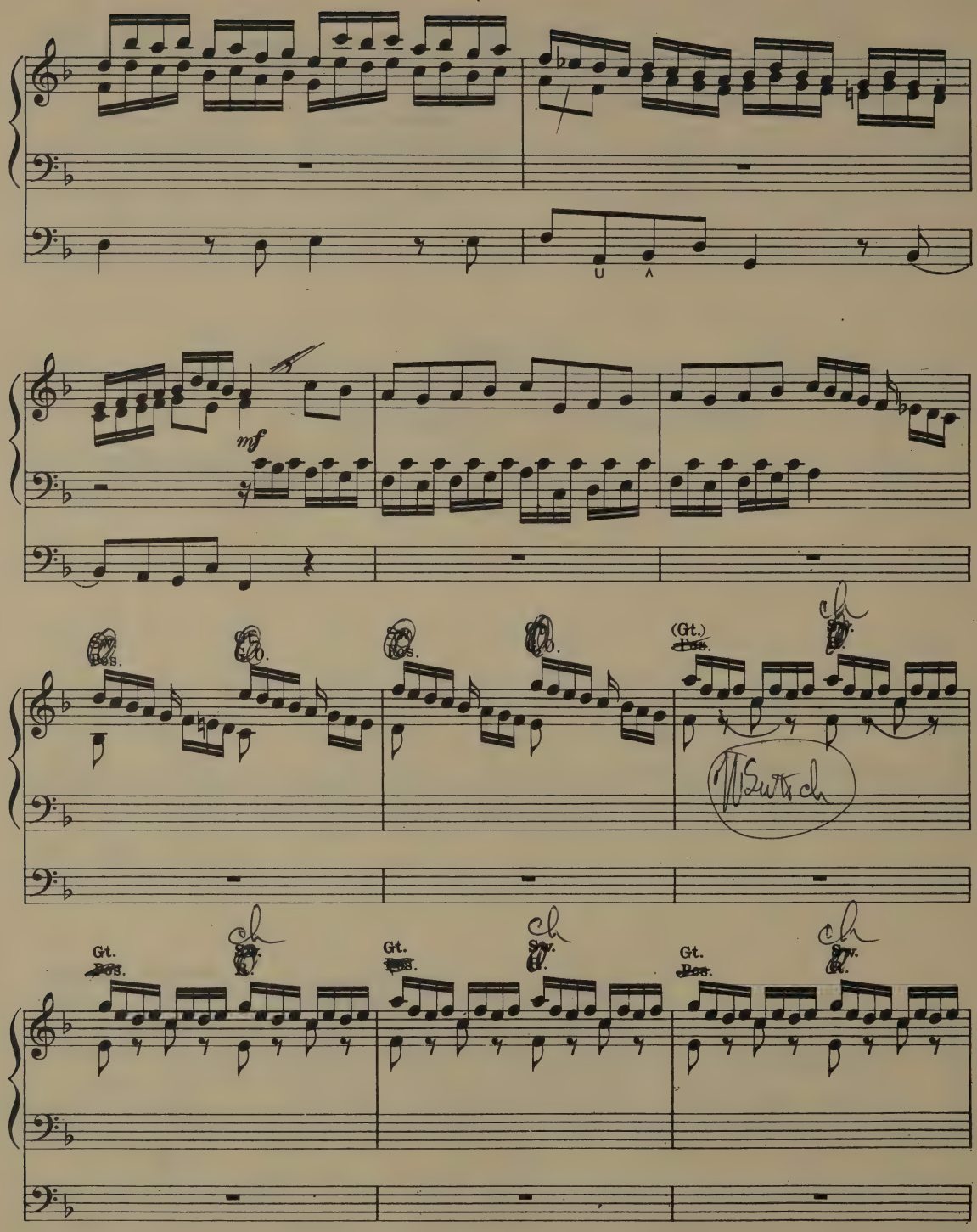

Ch.
Pos.
(Lento)
Gt.
G.O.
ff
ff
(Allegro)
Ch.
Pos.
tr
mf
off 16′
ôtez 16
Sw.
Récit
(Sempre stacc.)

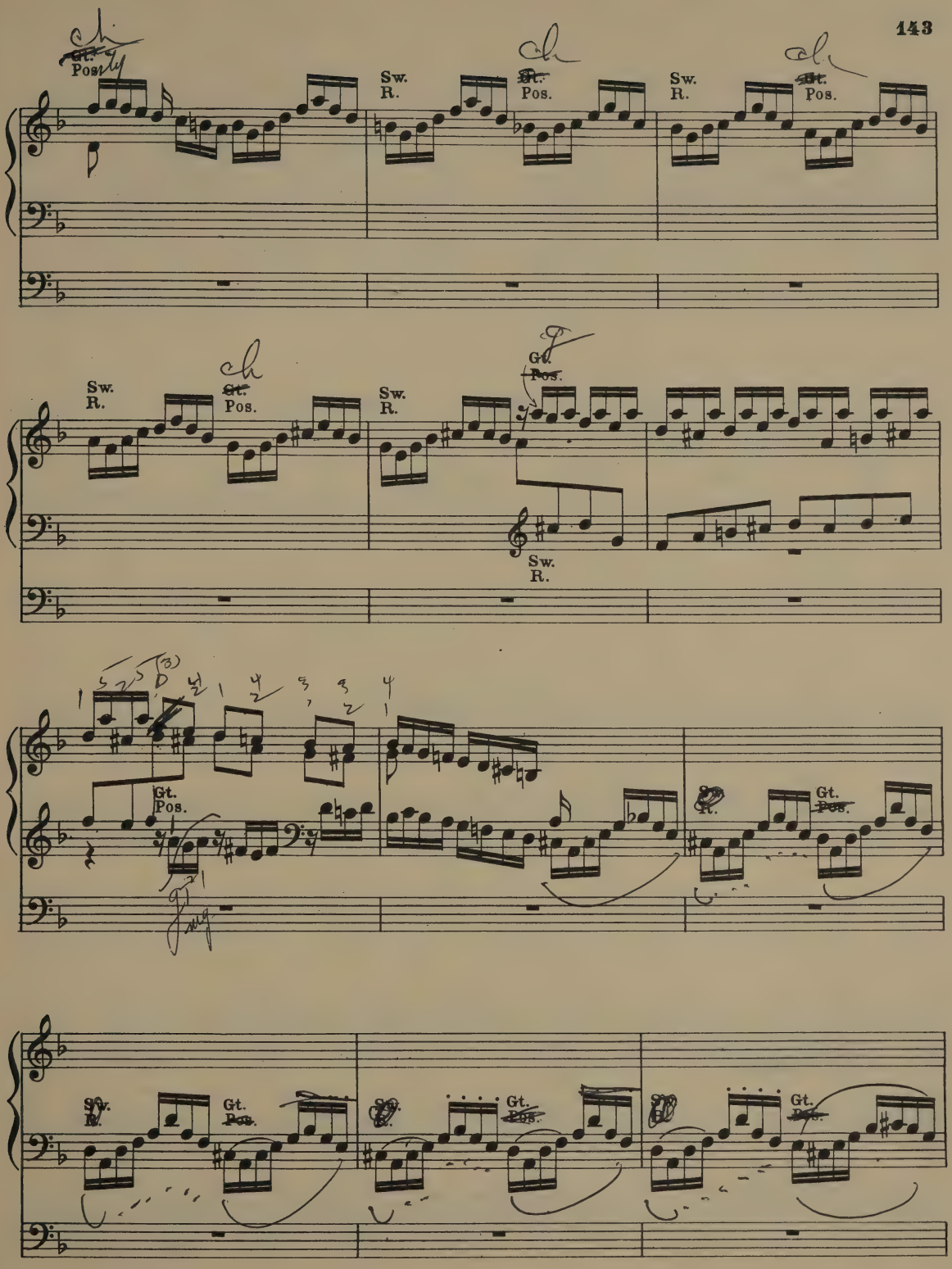

Gt.
G.O.
ff
Prestissimo
Sw.
Récit

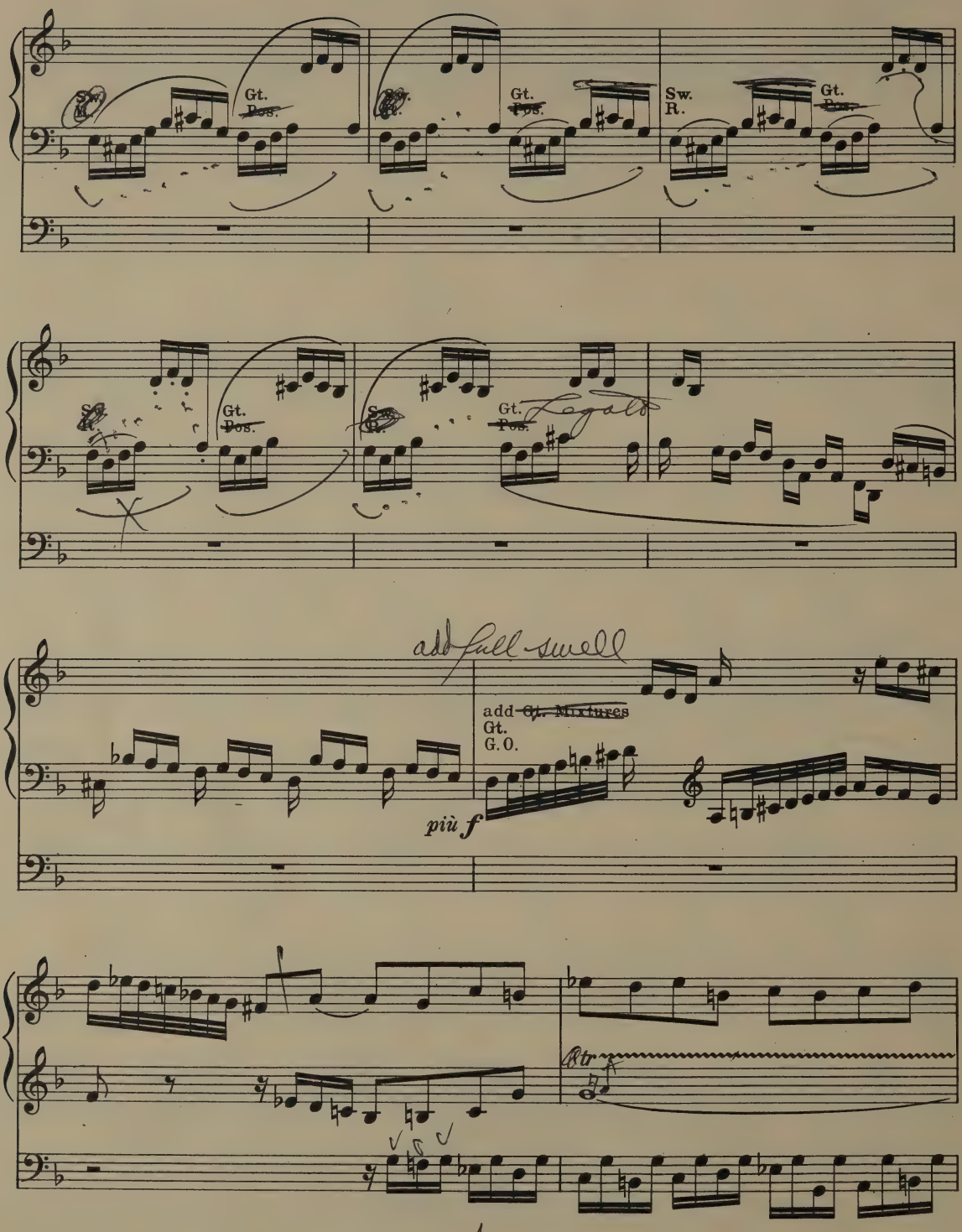

Gt.
G.O.
ff 16′
ff
Fugue (♩ = 80)
Gt. off 16′ & Gt. Reeds and Mixtures
G.O. ôtez les 16 et les anches G.O. et Pos.
f off 32′ & Ped. Reeds
ôtez les 32 et les anches Péd.

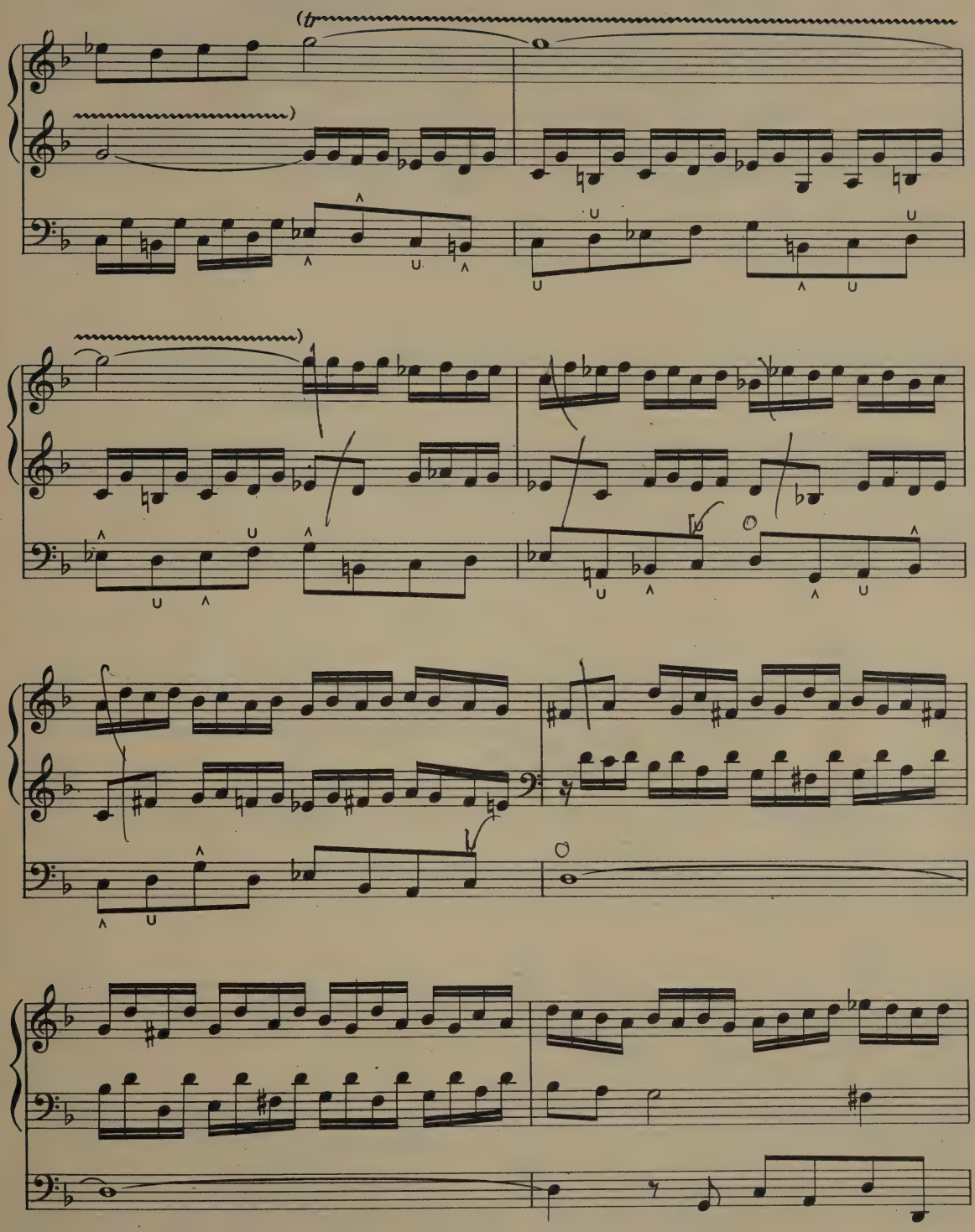


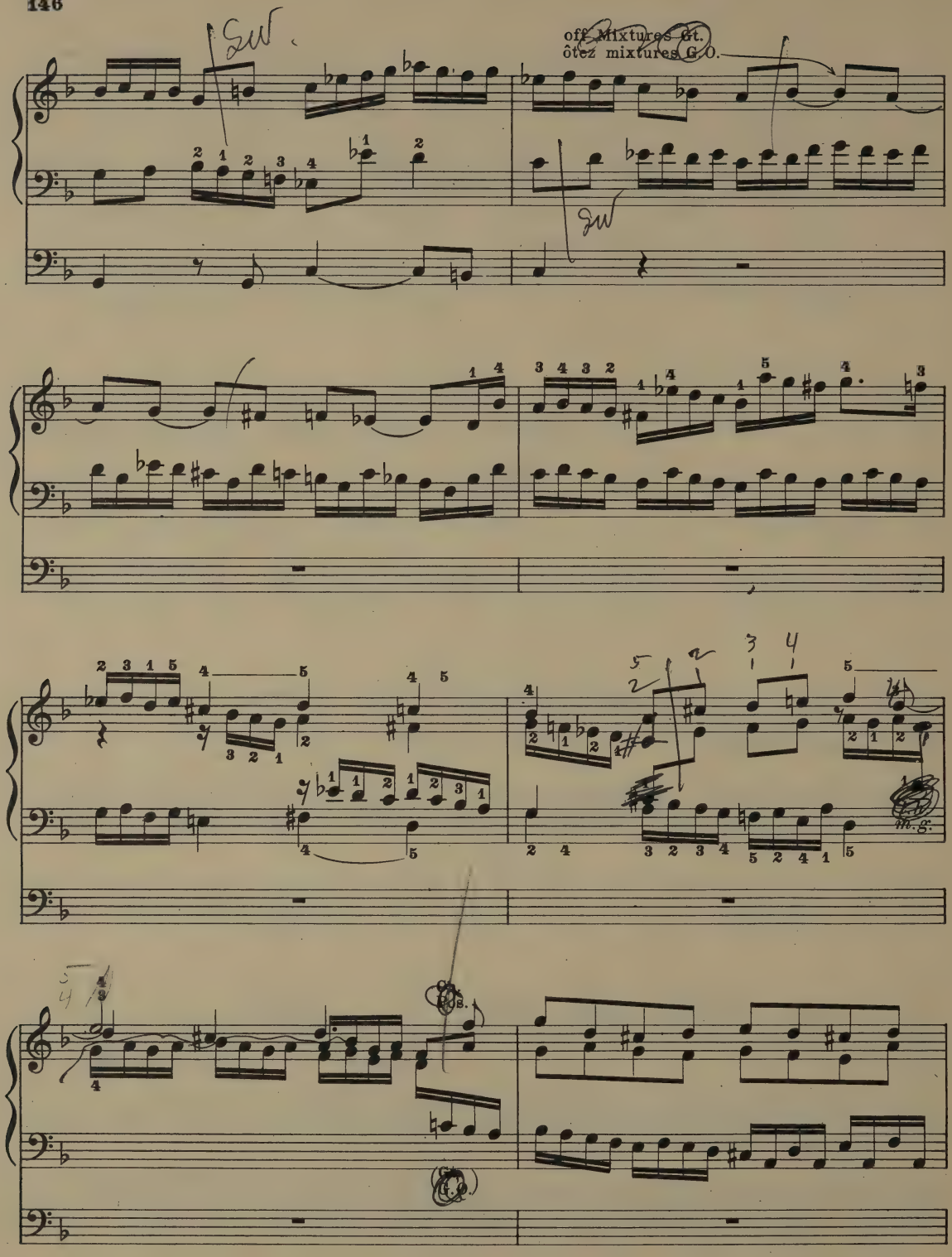

l.h.
m.g.

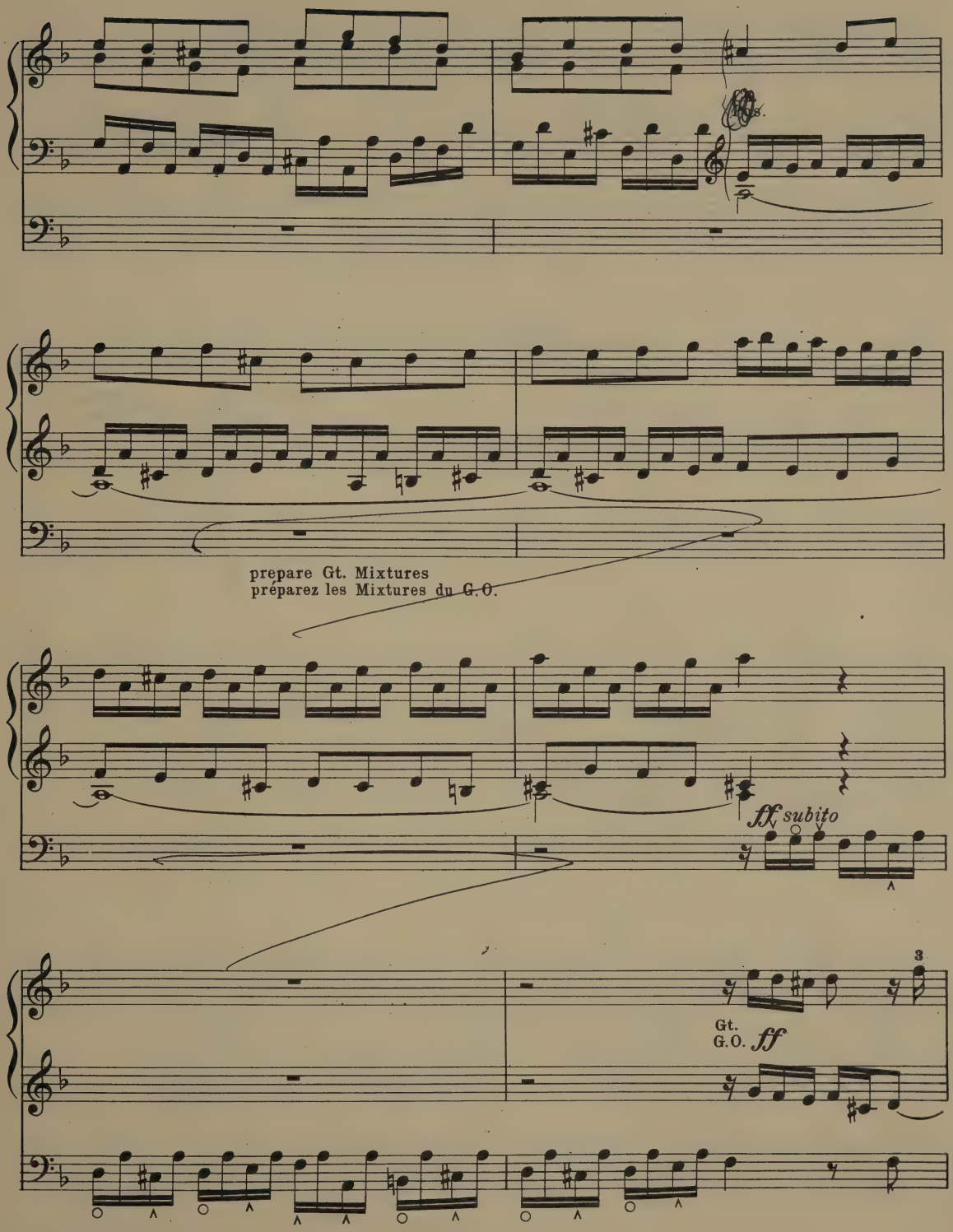

mf
(Gt.)
Gt.
Gt.
Gt.

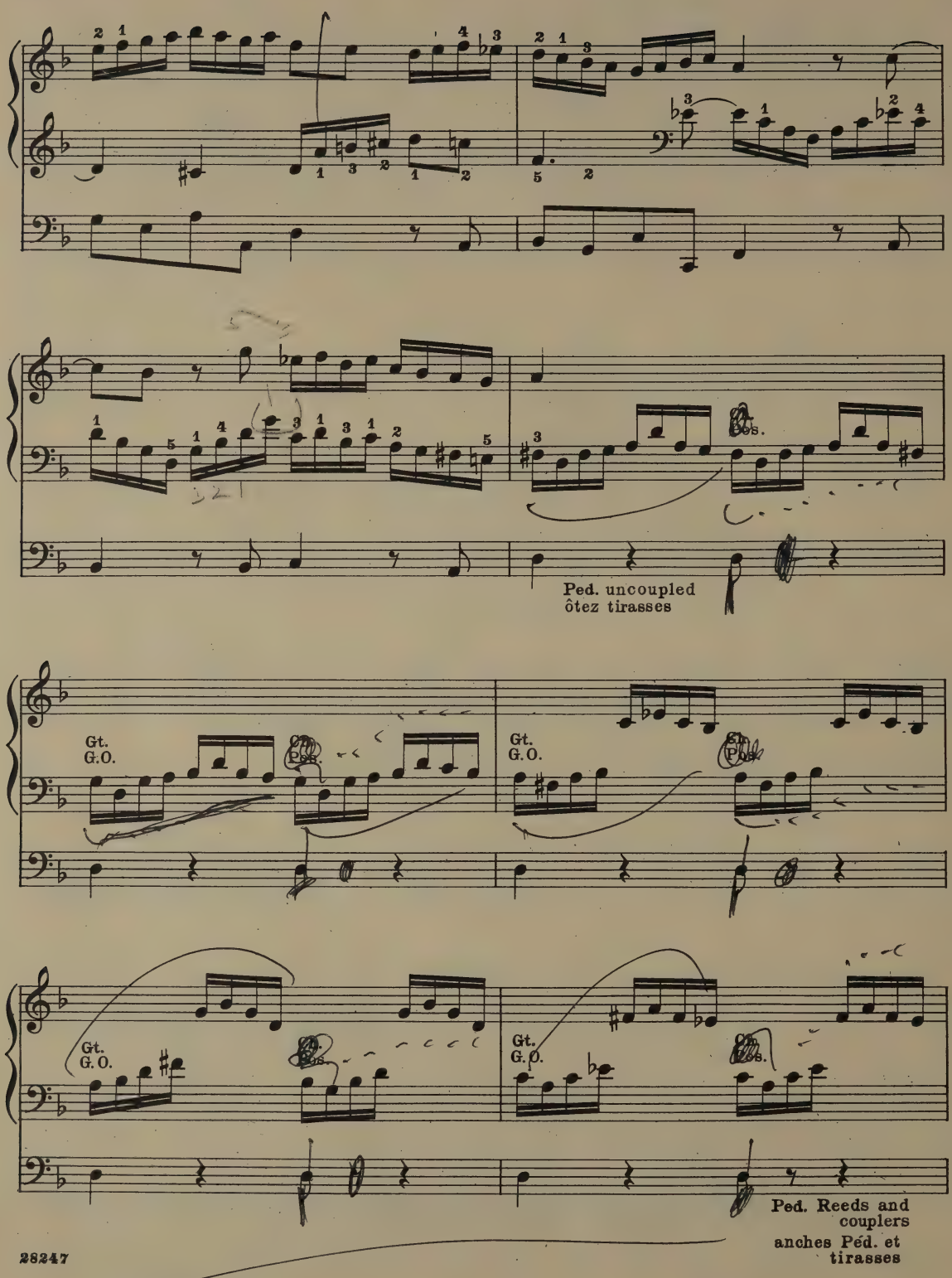

Gt.
Pos.
Sw.
R.
Gt.
Pos.
Sw.
R.
Gt.
Pos.
Sw.
R.
Gt.
Pos.
Sw.
R.
Gt.
Pos.
Sw.
R.
Gt.
Pos.
Gt.
Pos.
Gt.
Pos.
Sw.
R.
Gt.
Pos.
Sw.
R.
Gt.
Pos.
Sw.
R.
Gt.
Pos.

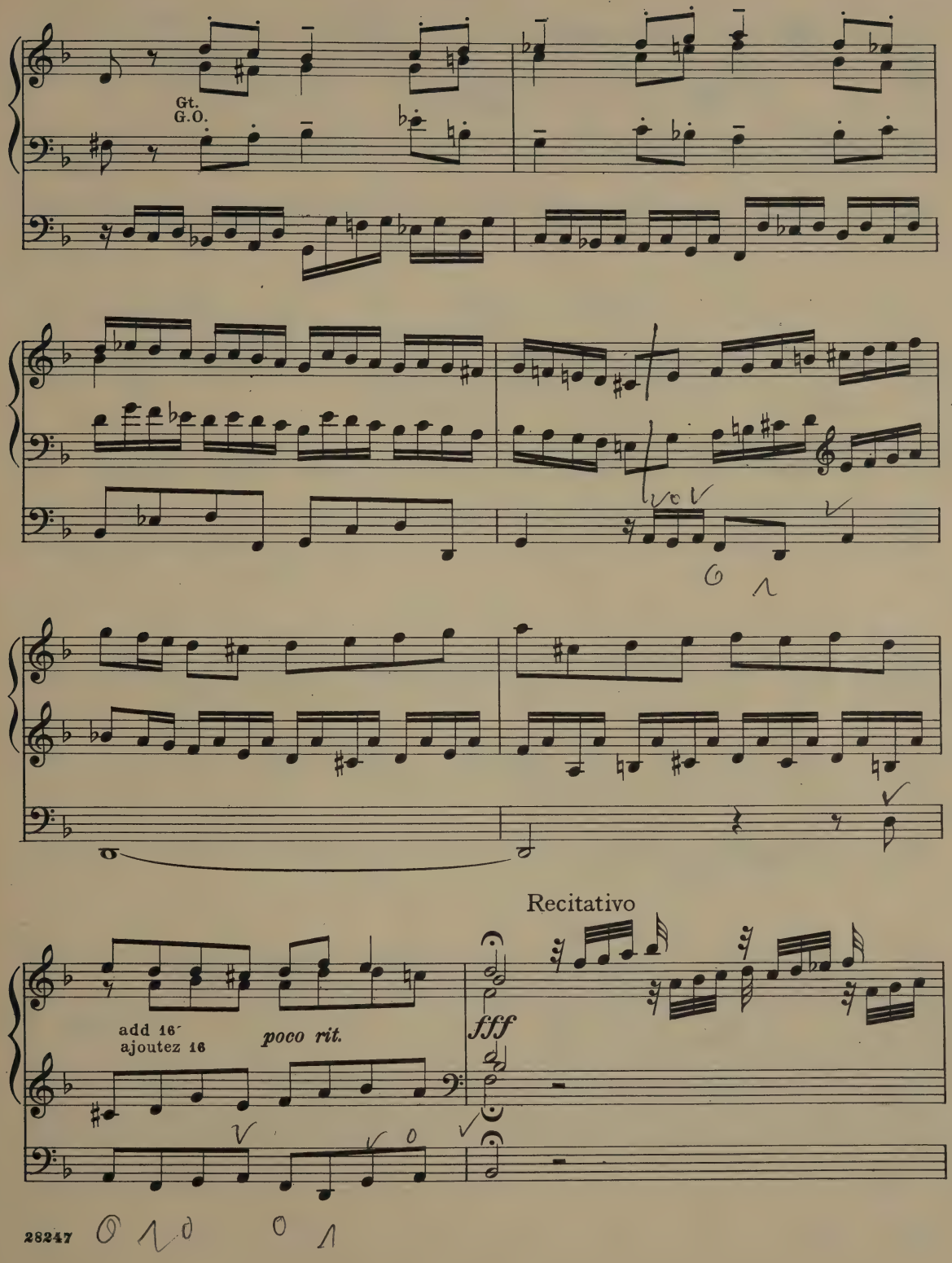

Gt.
Pos.
Gt.
Pos.
Sw.
R.
Gt.
Pos.
Gt.
Pos.
Gt.
Pos.
legato
add full swell
add Gt. Mixtures
Gt.
G.O.
più f
tr

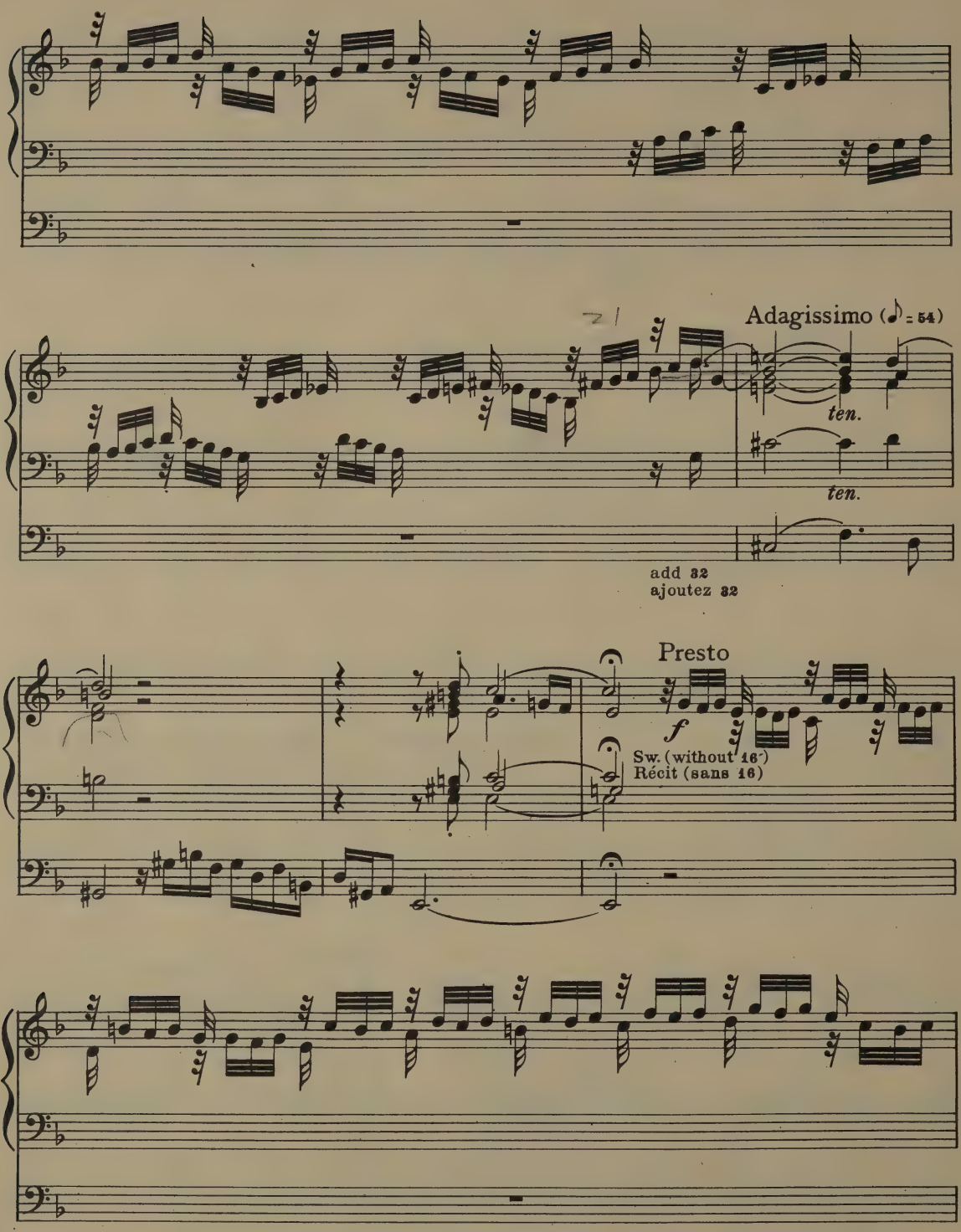


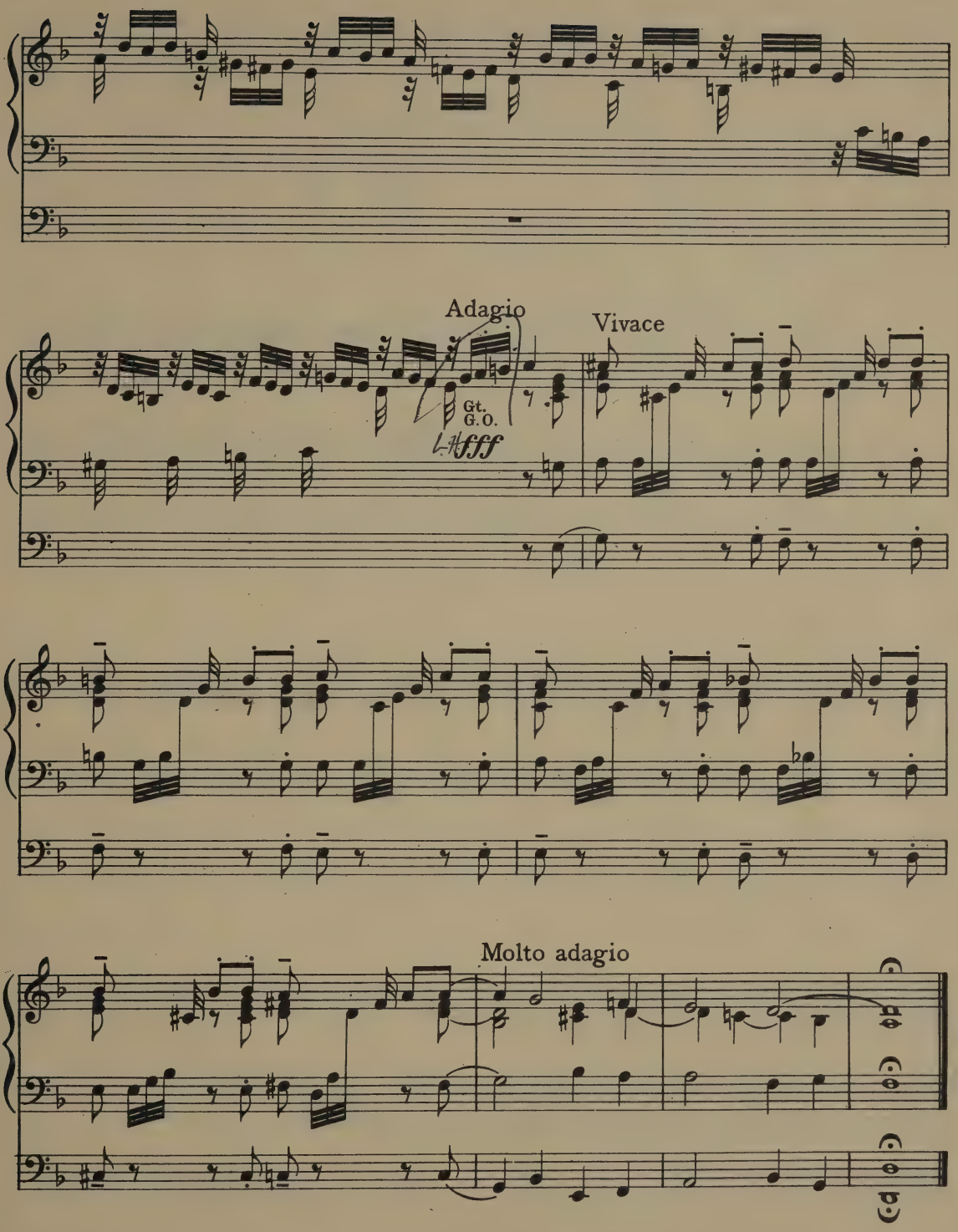

off Mixtures Gt.
ôtez mixtures G.O.
m. g.
Ped.


prepare Gt. Mixtures
préparez les Mixtures du G.O.
ff, subito
3
Gt.
G.O. ff


Ped. uncoupled
ôtez tirasses
Gt.
G.O.
Ped. Reeds and
couplers
anches Péd. et
tirasses


Gt.
G.O.
Recitativo
add 16'
ajoutez 16
poco rit.
fff

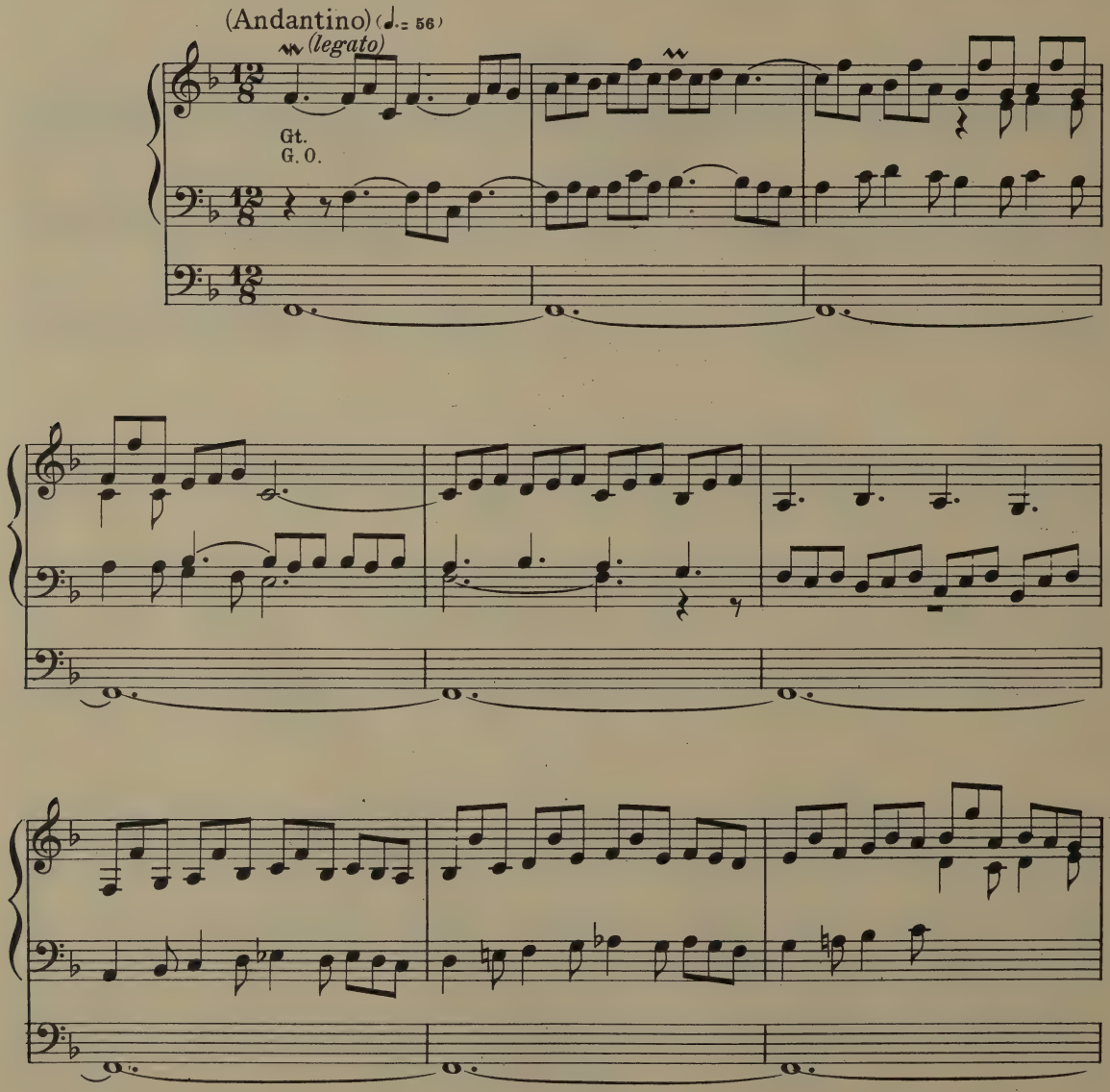

Adagissimo (♪ = 54)
ten.
ten.
add 32
ajoutez 32
Presto
f
Sw. (without 16')
Récit (sans 16)

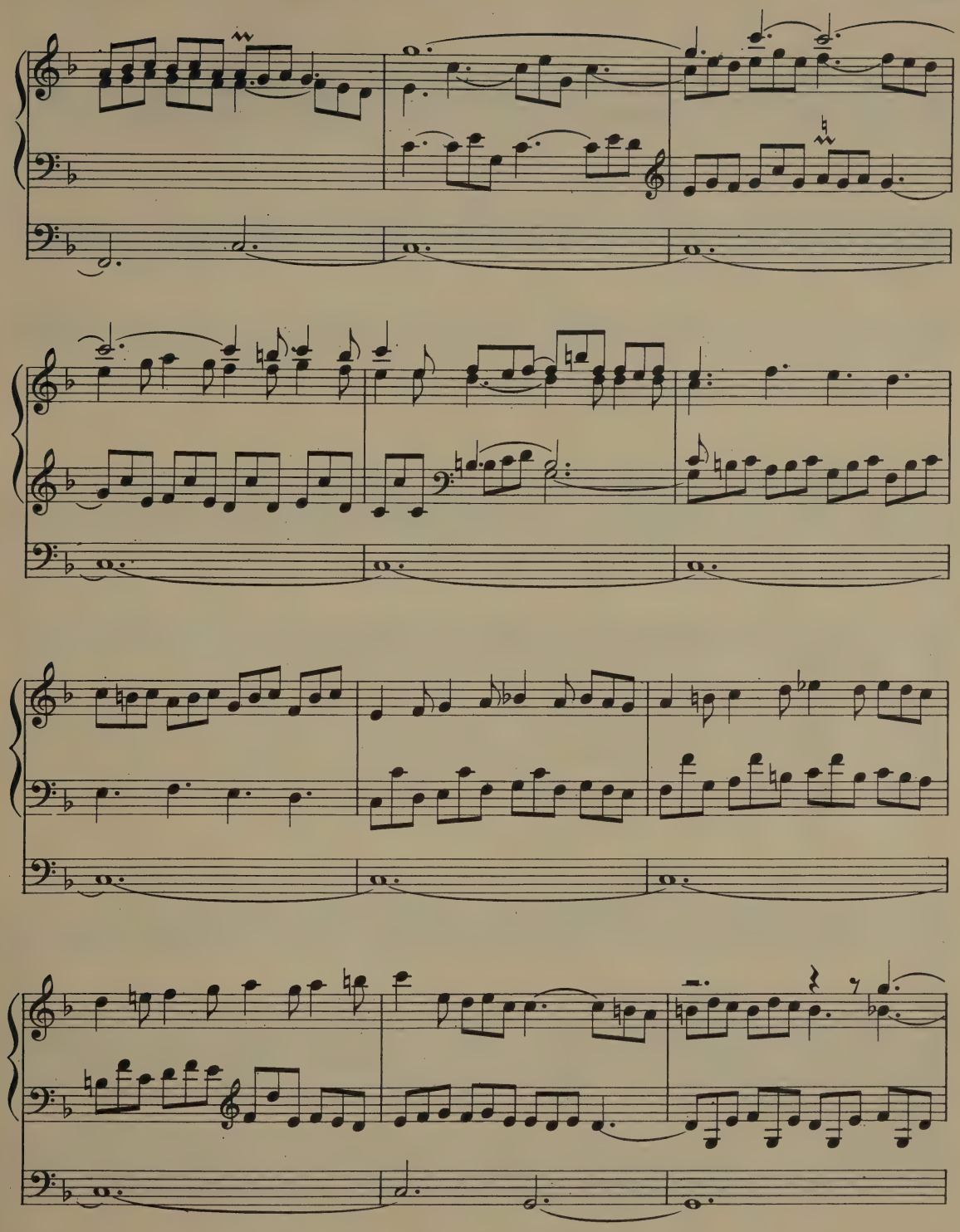

Adagio
Vivace
Gt.
G.O.
fff
Molto adagio

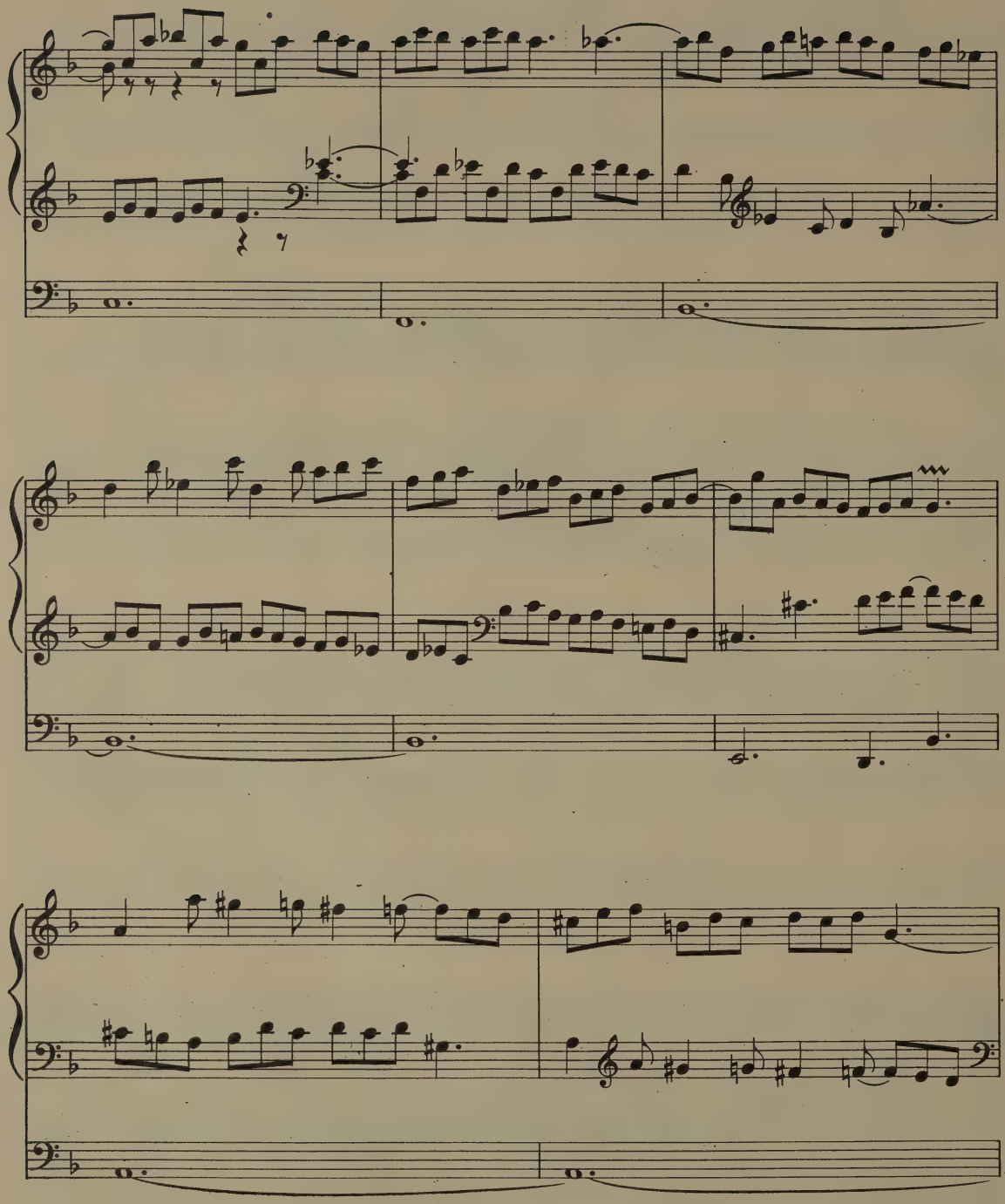
Pastorale

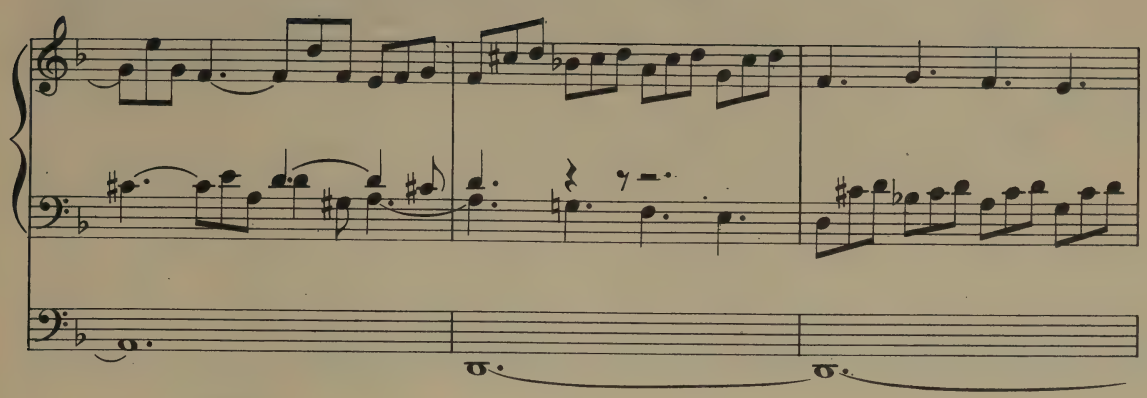
Swell :
Great : } 8′, 4′, 2′, and Mixtures.
Choir :
Pedal : 16′, 8′, 4′, Reeds, uncoupled

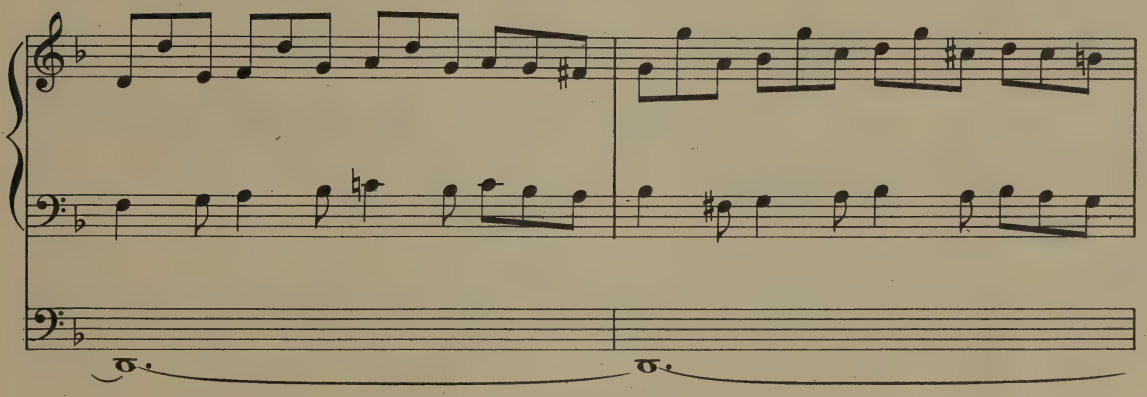
Récit :
Posit. : } Fonds 8, 4, 2, Plein Jeux
G. O. :
Pédale : Fonds 16, 8, 4. Anches, sans tirasses

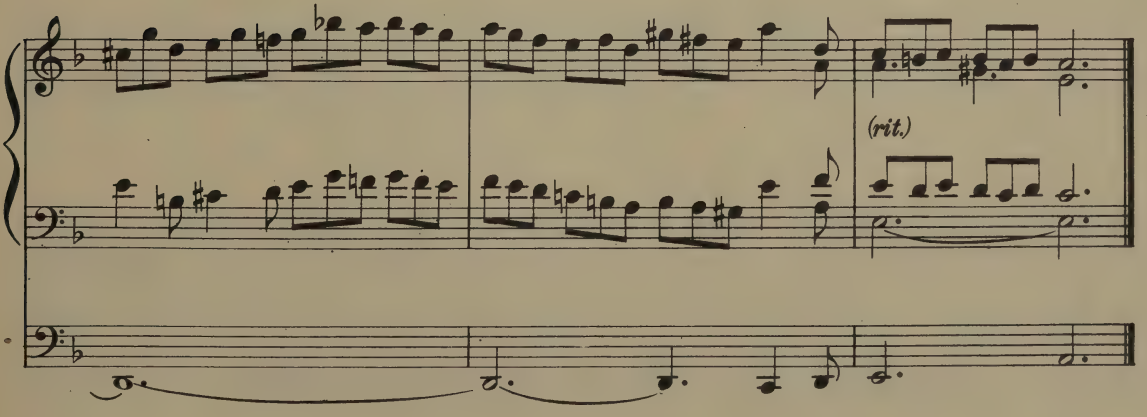


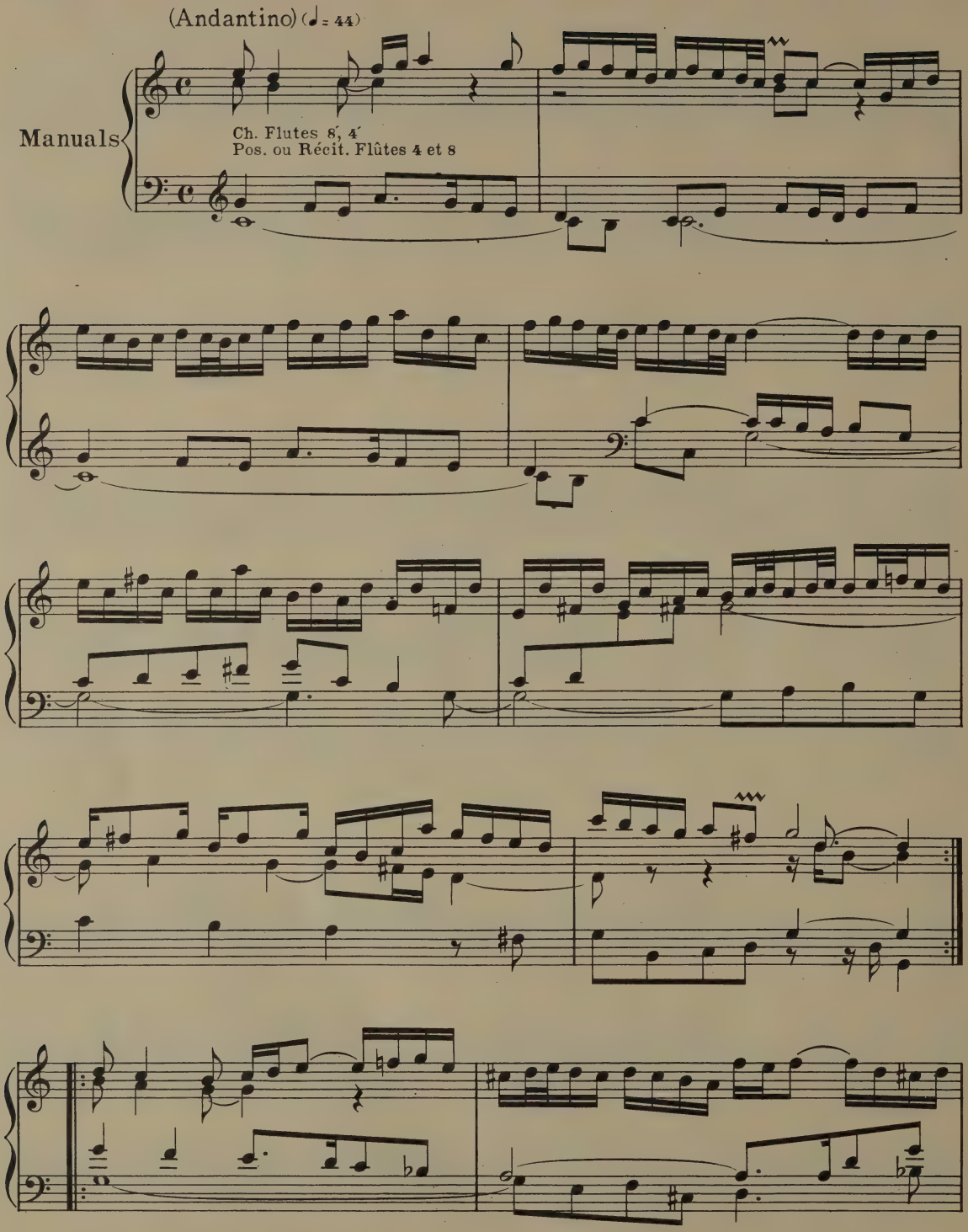


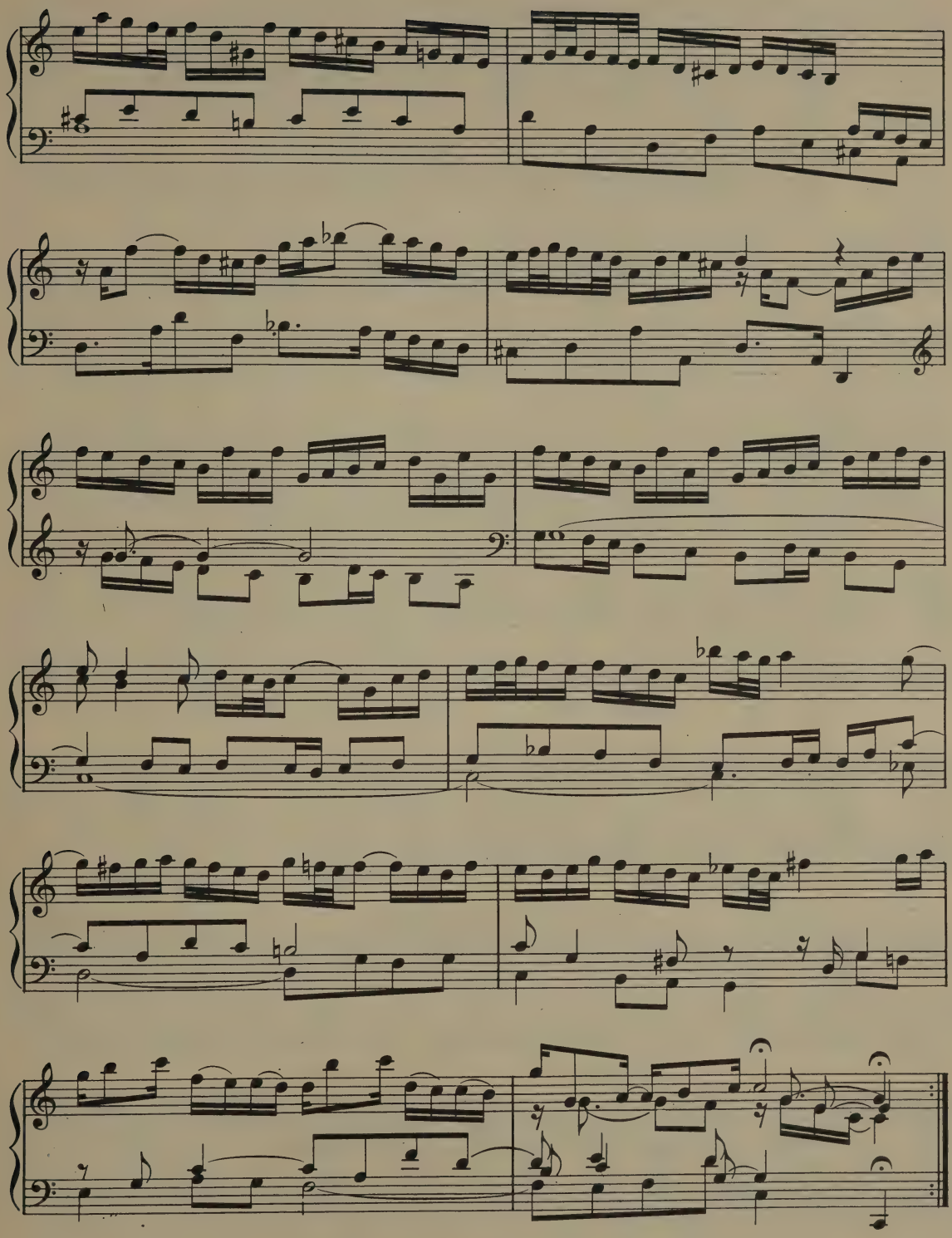







(rit.)


(Andantino) (♩ = 44)
Manuals
Ch. Flutes 8′, 4′
Pos. ou Récit. Flûtes 4 et 8

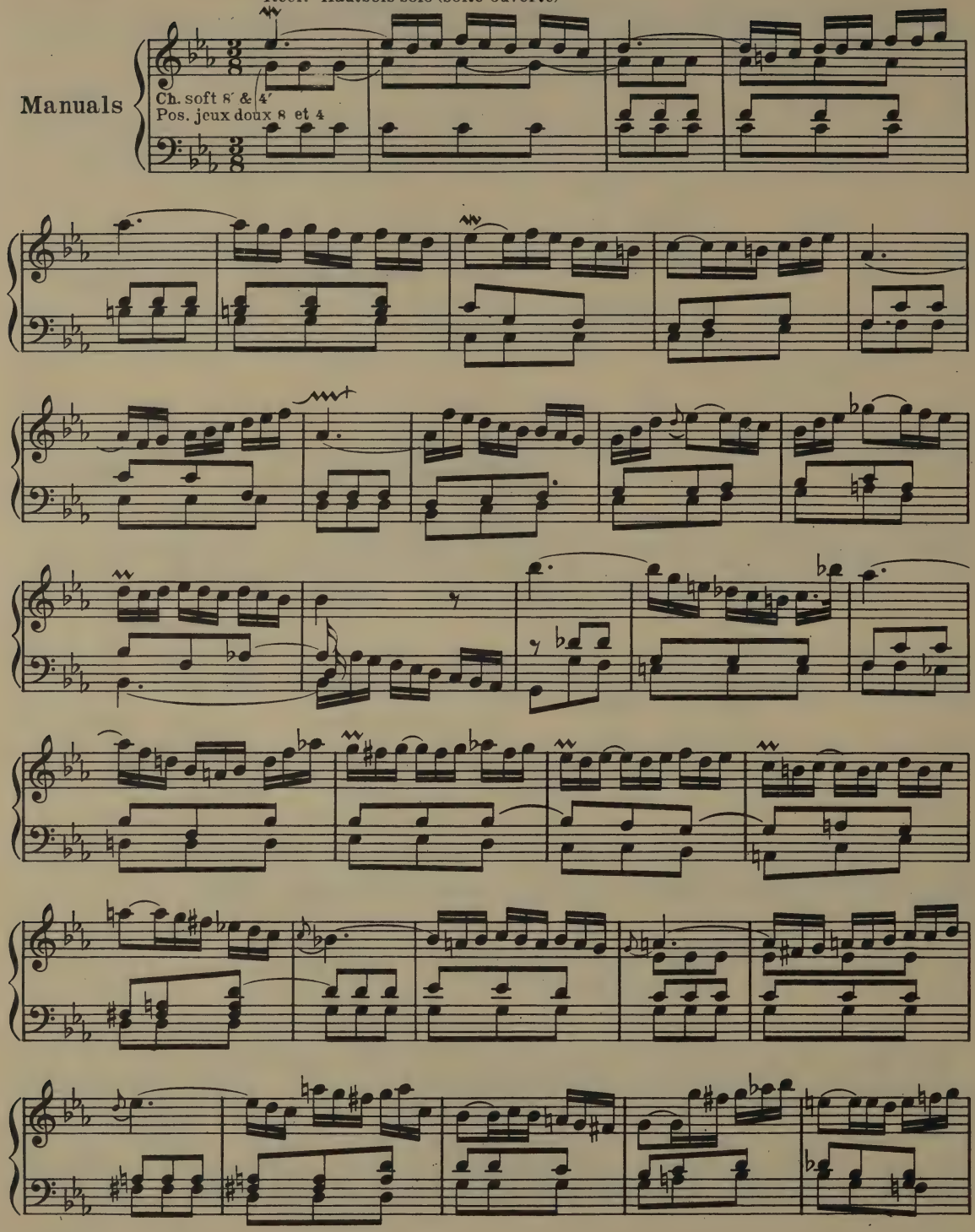


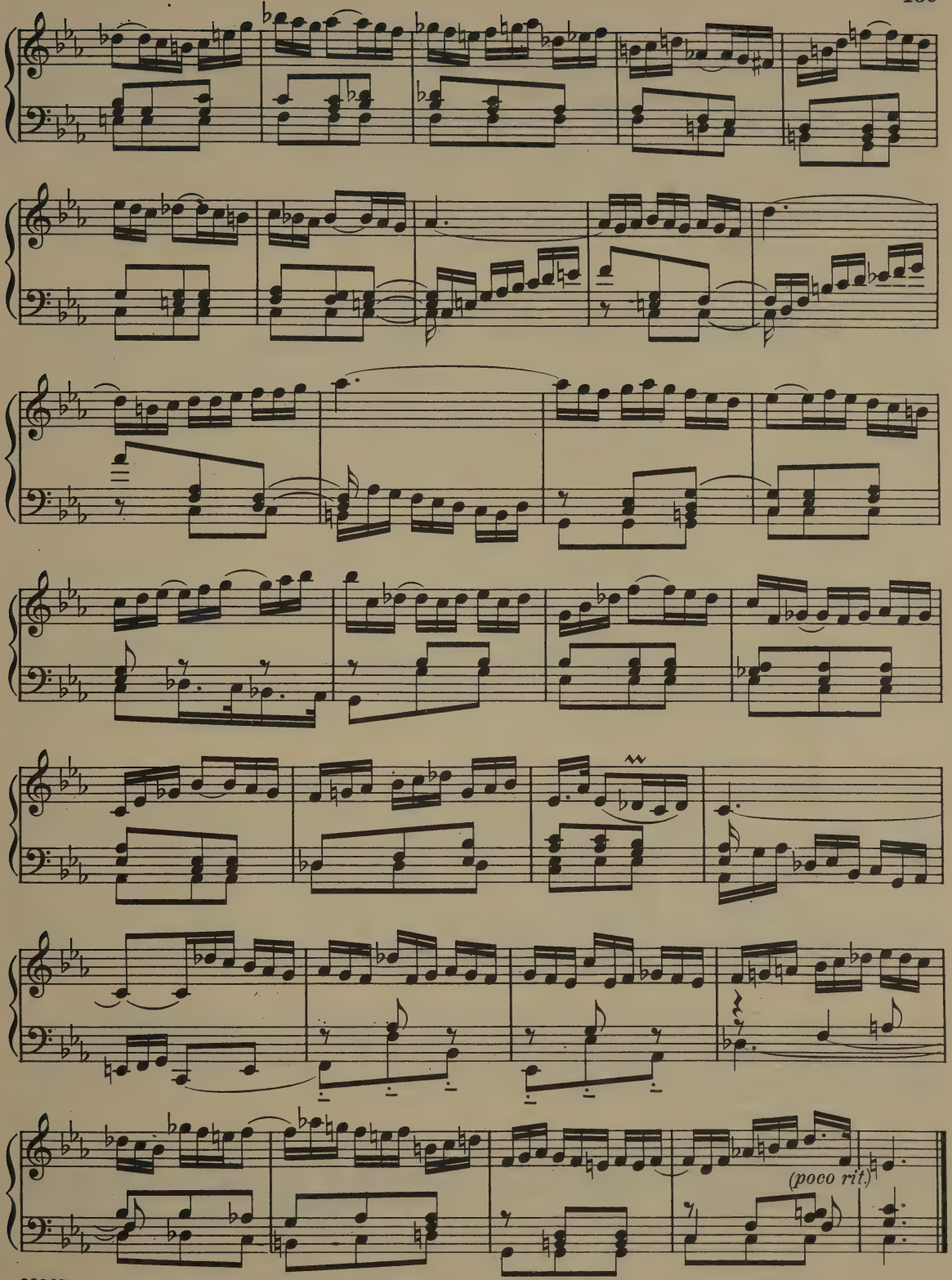
(Adagietto cantabile) (♪ = 52)

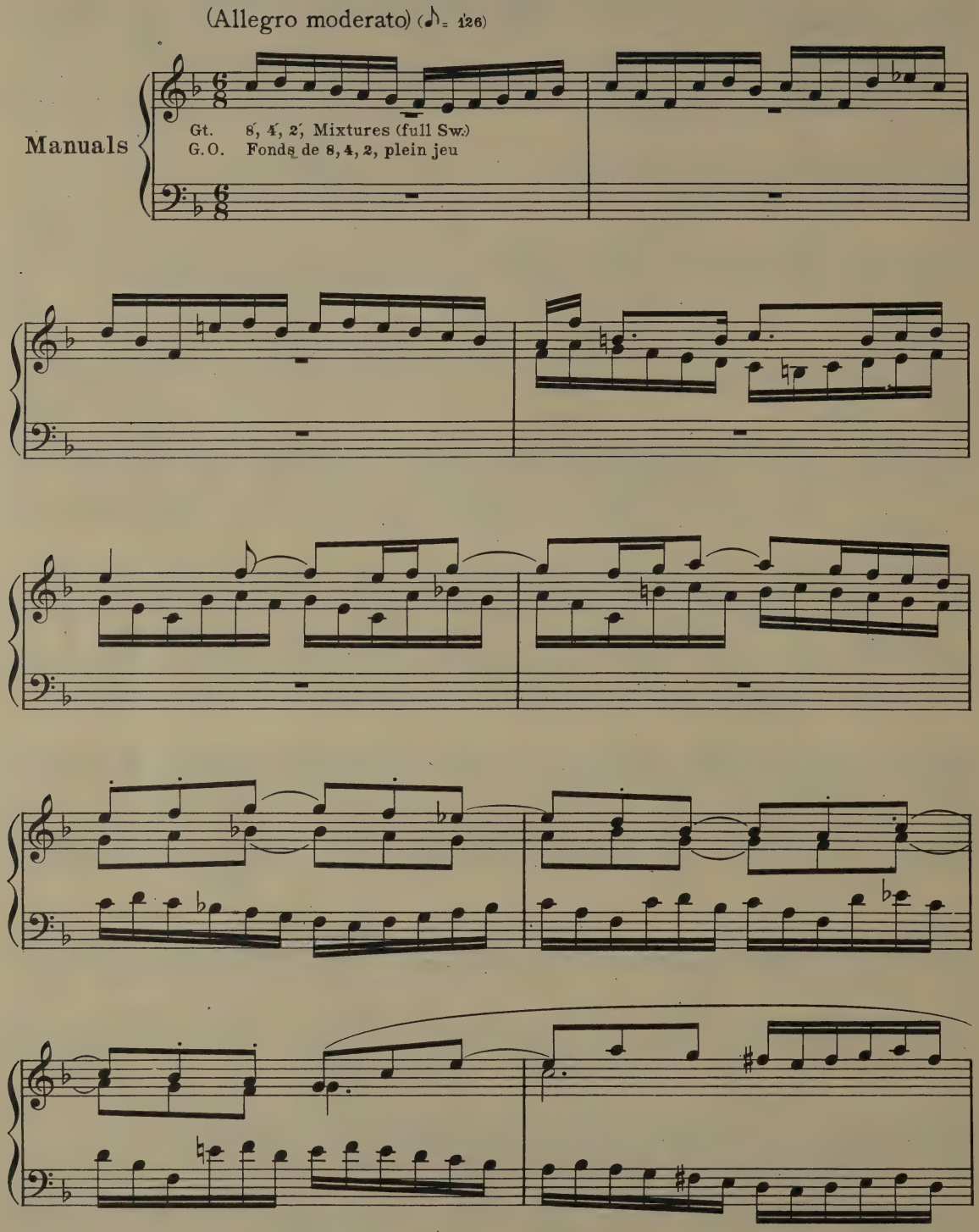
Sw. Oboe solo (box open)
Récit Hautbois solo (boîte ouverte)

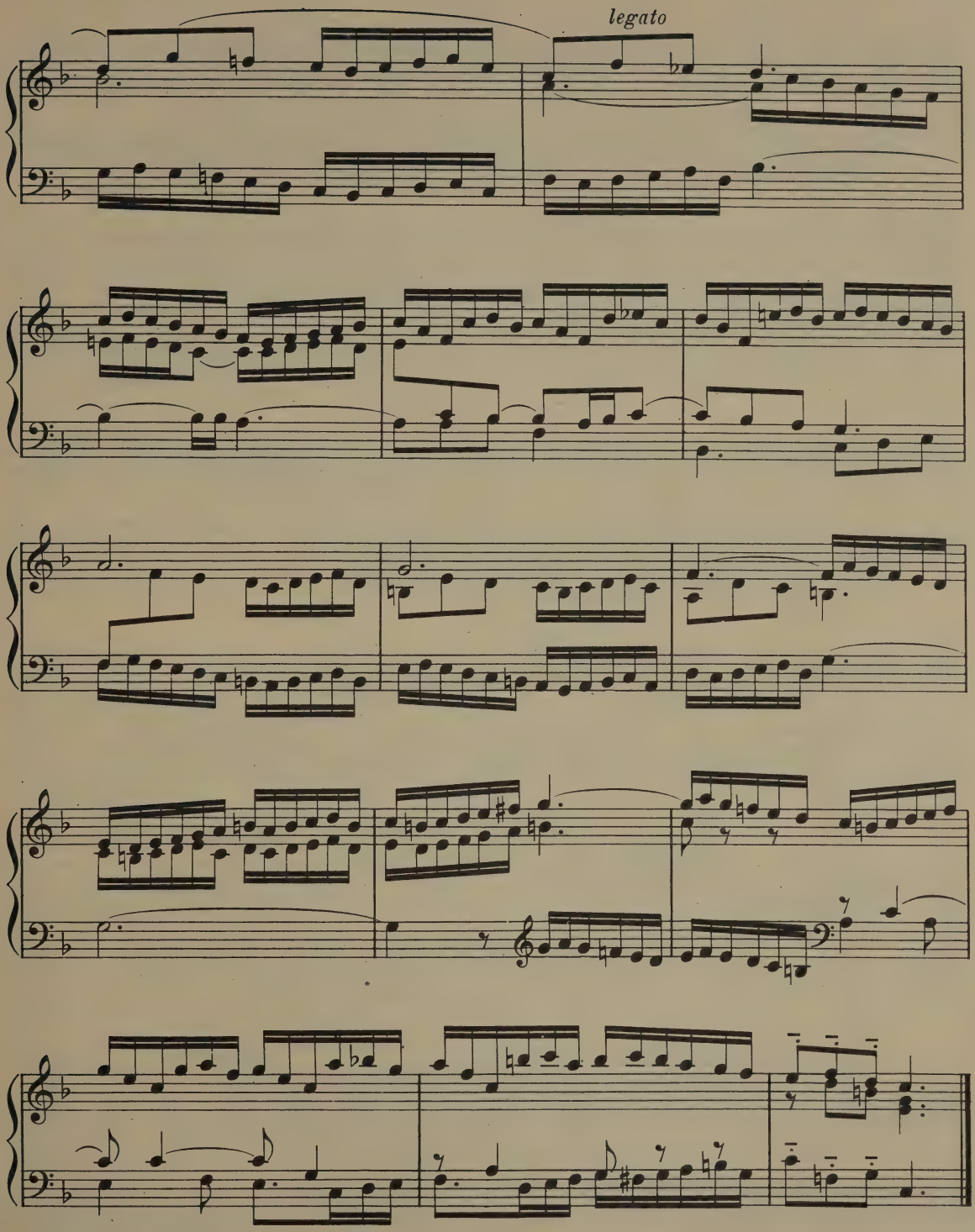
Manuals

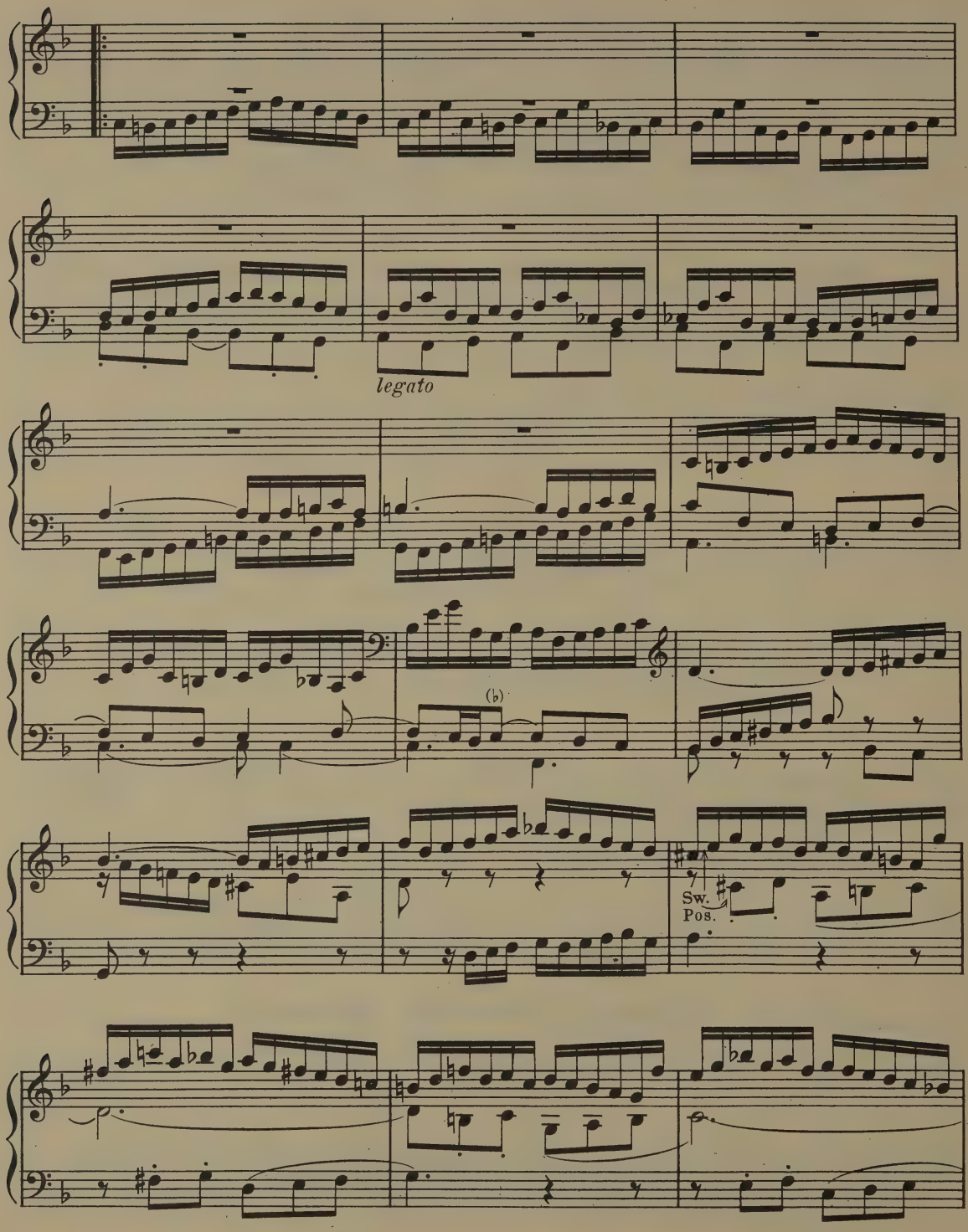
Ch. soft 8′ & 4′
Pos. jeux doux 8 et 4

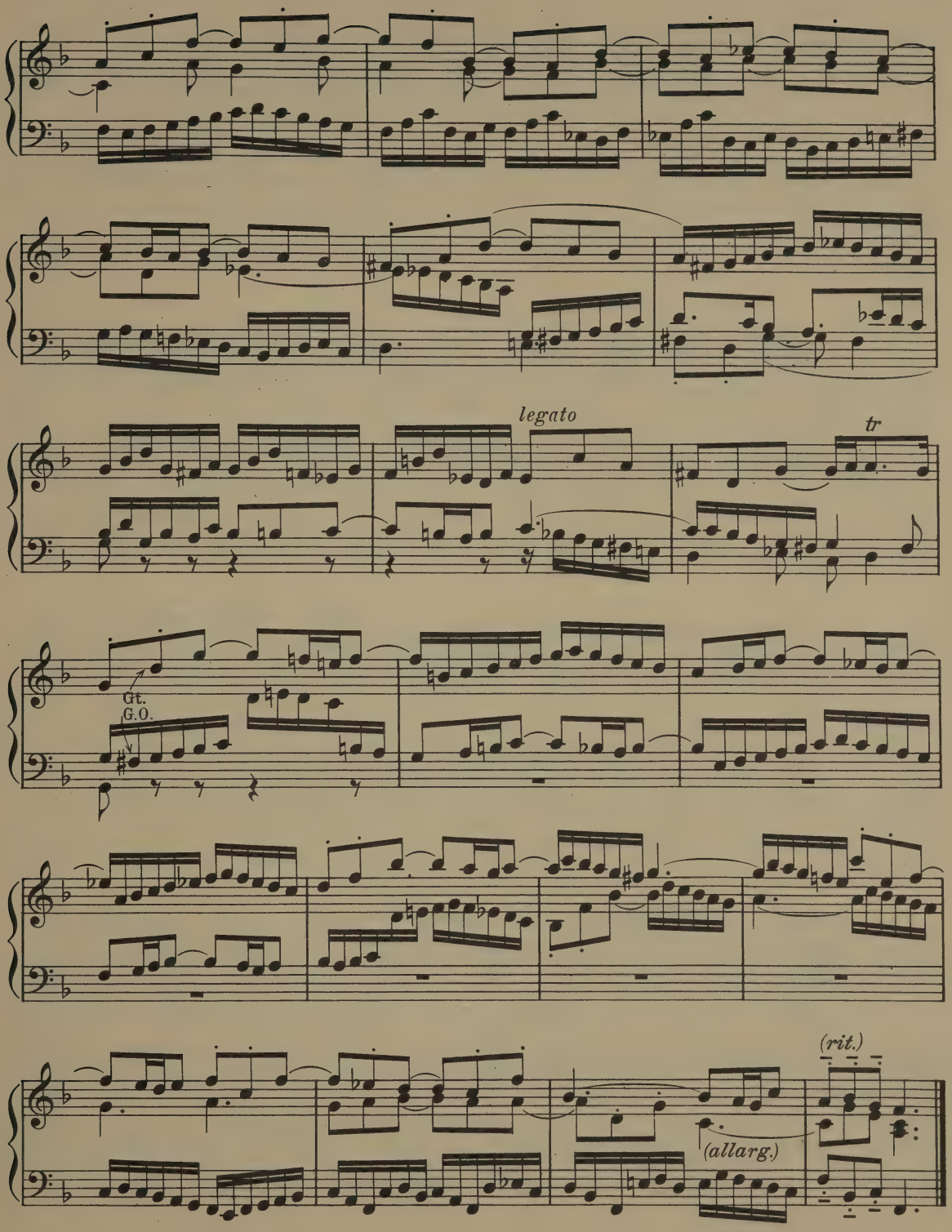



(poco rit.)


(Allegro moderato) (♪= 126)
Manuals
Gt. 8, 4, 2, Mixtures (full Sw.)
G.O. Fonds de 8, 4, 2, plein jeu


legato

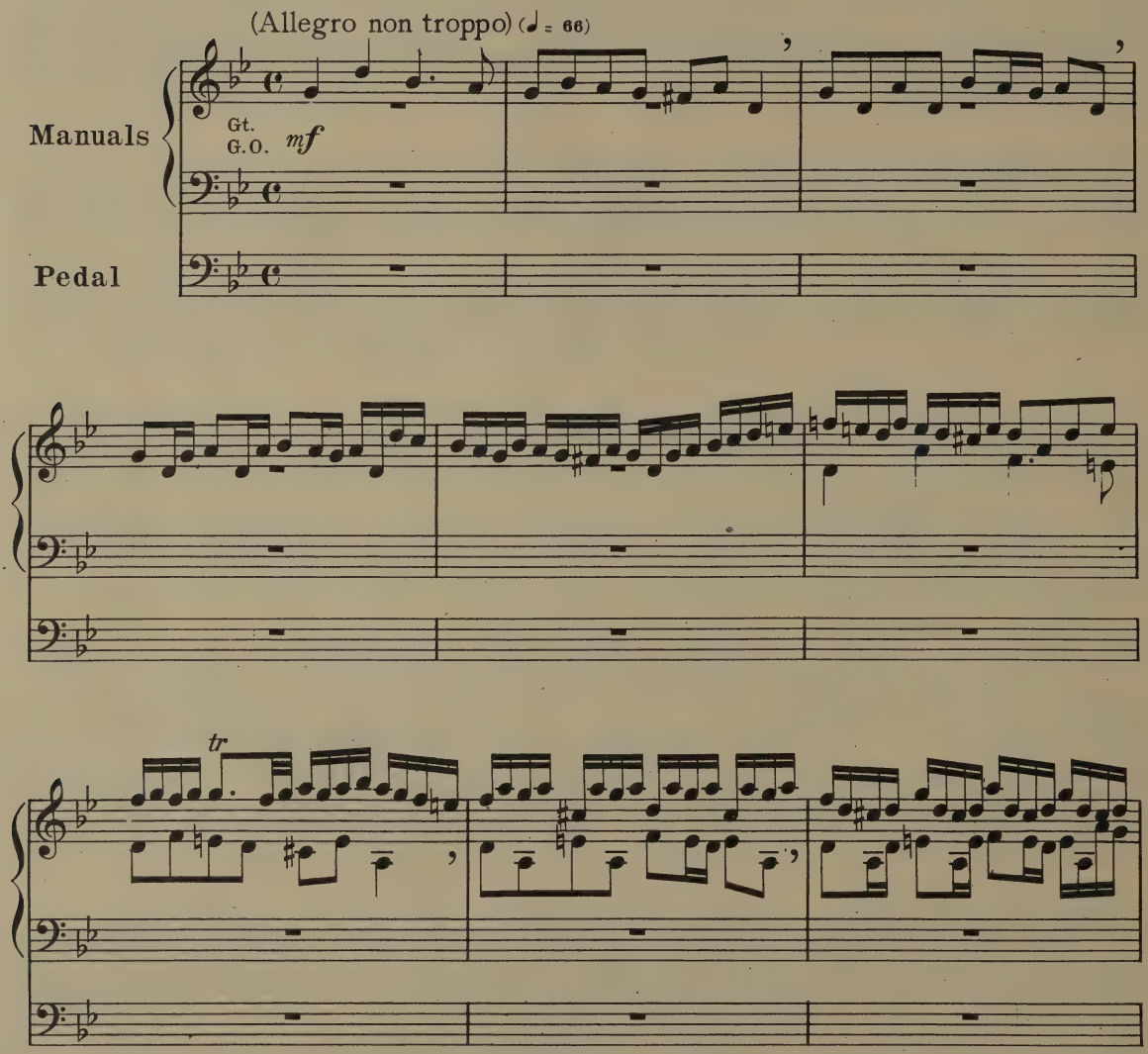

legato
(♭)
Sw.
Pos.

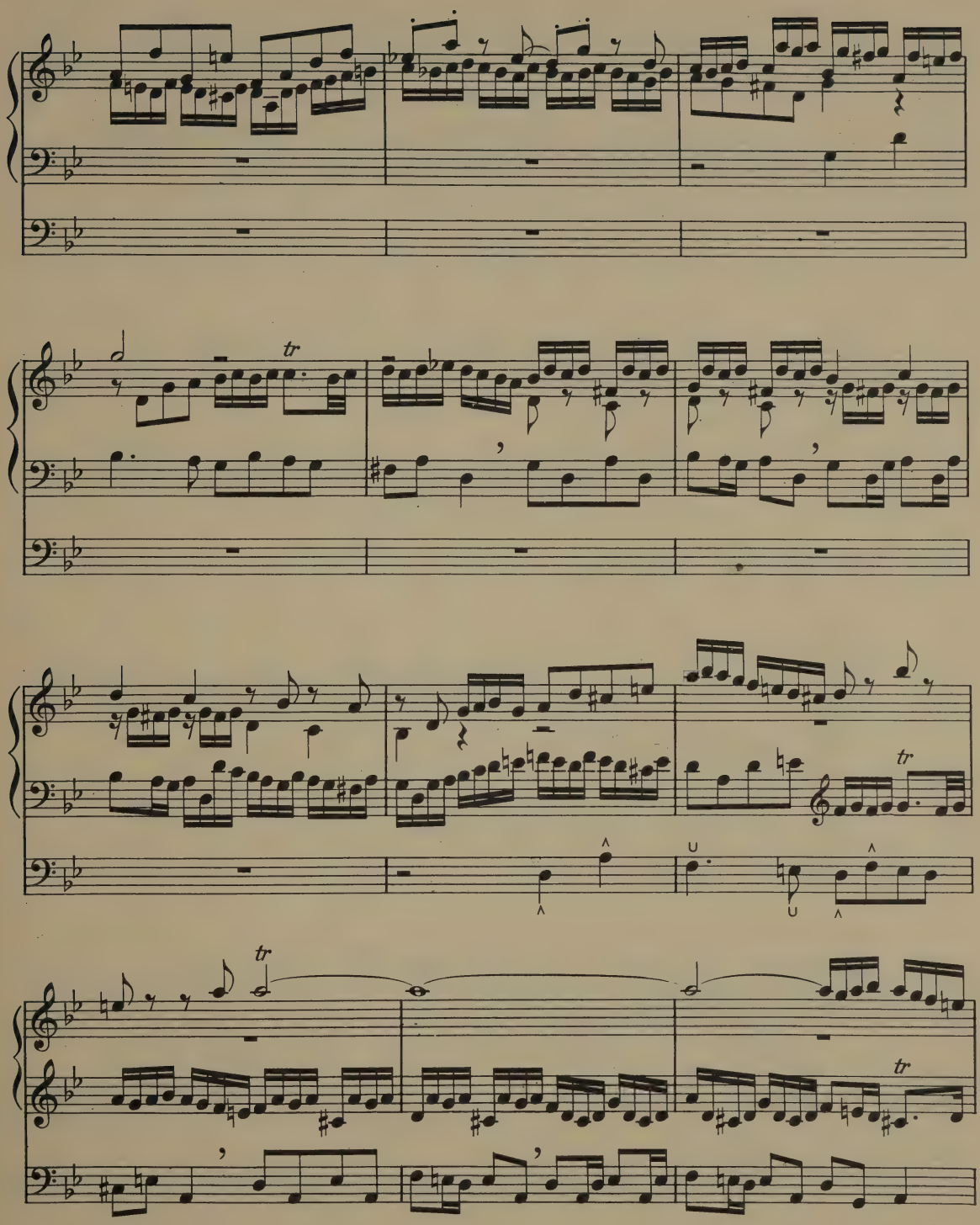

legato
tr
Gt.
G.O.
(rit.)
(allarg.)

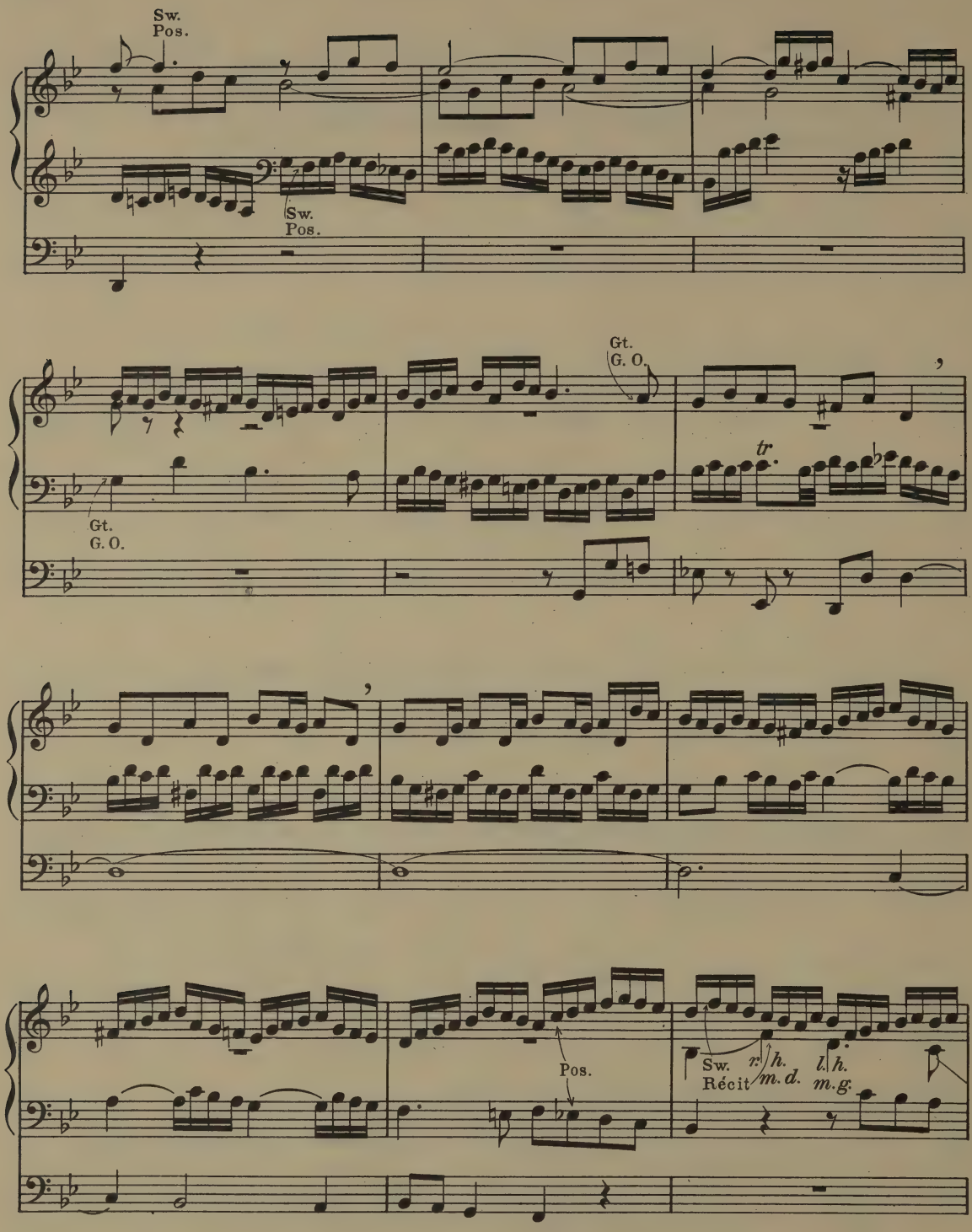
Little Fugue in G minor

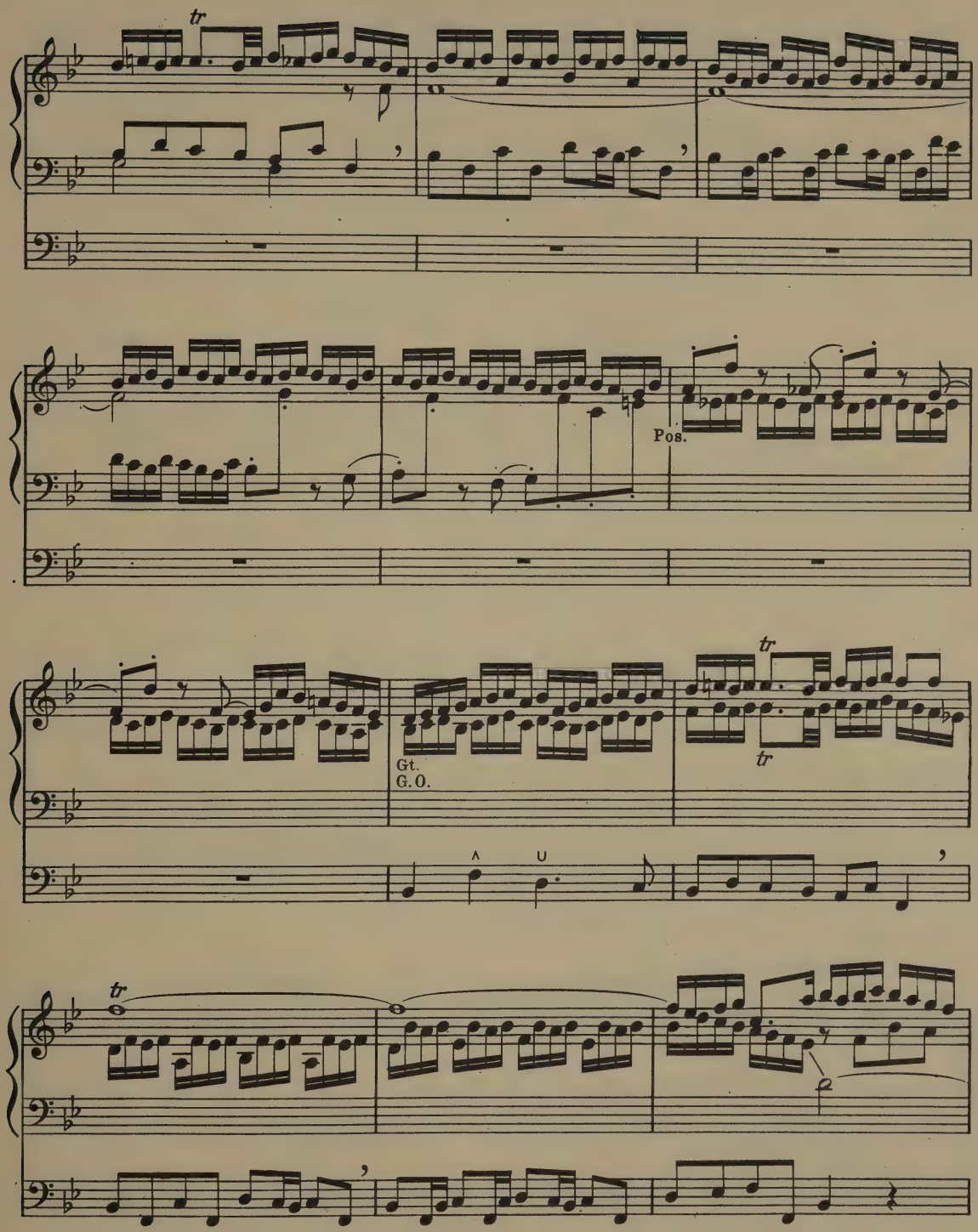
Swell: 8′, 4′, Mixture (box open)
Great: Flutes 8′, 4′, Open Diap. 8′, Sw. & Ch. to Gt.
Choir: 8′, 4′. Sw. to Ch.
Pedal: 16′, 8′. Sw., Gt. & Ch. to Ped.

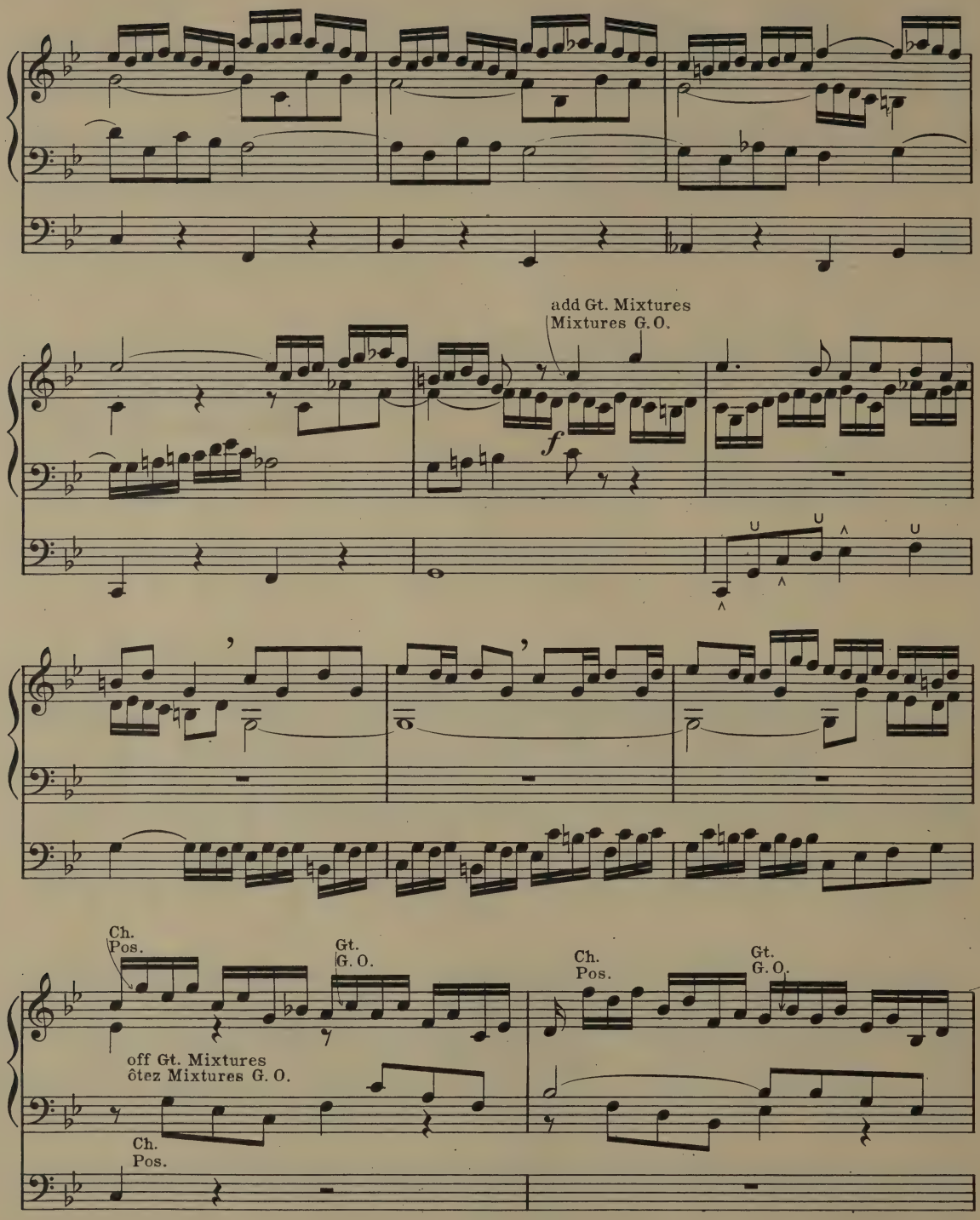
Récit : Fonds 8 et 4, Mixture (boîte ouverte)
Posit. : Fonds 8 et 4. Récit accouplé
G. O. : Fonds 8. Claviers réunis
Pédale: Fonds 16 et 8, Tirasses G. P. R.

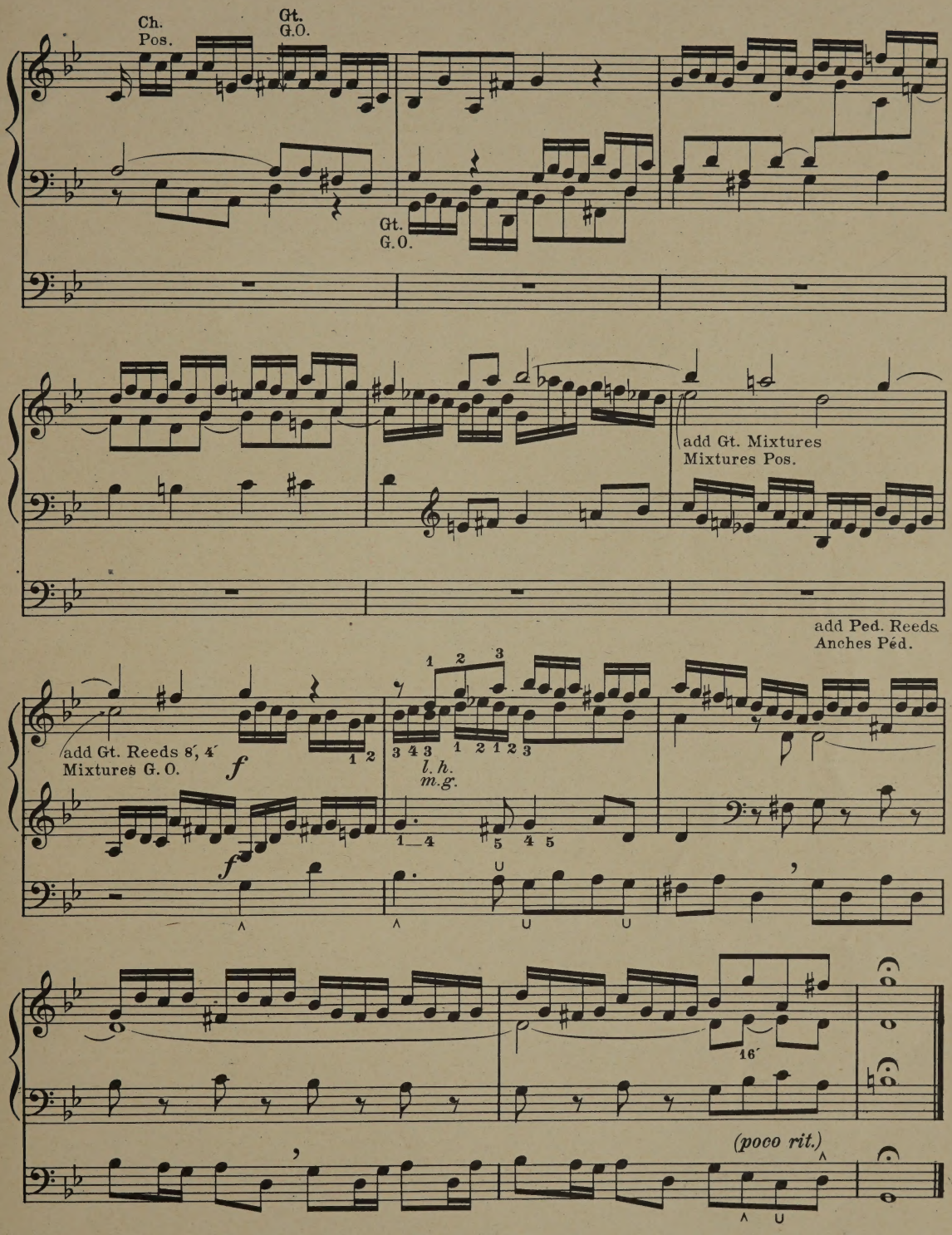



tr
tr
tr
tr


Sw.
Pos.
Sw.
Pos.
Gt.
G. O.
Gt.
G. O.
tr
Pos.
Sw.
Récit
r. h.
m. d.
l. h.
m. g.


tr
Pos.
Gt.
G. O.
tr
tr
tr


add Gt. Mixtures
Mixtures G. O.
f
Ch.
Pos.
Gt.
G. O.
off Gt. Mixtures
ôtez Mixtures G. O.
Ch.
Pos.
Ch.
Pos.
Gt.
G. O.


Ch.
Pos.
Gt.
G.O.
Gt.
G.O.
add Gt. Mixtures
Mixtures Pos.
add Ped. Reeds
Anches Péd.
add Gt. Reeds 8′, 4′
Mixtures G. O.
f
l. h.
m.g.
16′
(poco rit.)

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